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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*Bronze Head.
Persian Art of the Sassanid Period in
the Great London Exhibition.
See article on page 5.*



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What They Say

A WORD FROM ROBERT MACBETH—
"You can no longer be accused, as you frequently
have been in the past, of presenting only the in-
terests of modern art, or perhaps I should say
ultra-modern art. I want to thank you very sin-
cerely both for the reprinting of my article and
for your foreword to it, which is beautifully put.
I had no idea that you were going to reprint this
in full, but I am afraid that your readers will
hardly believe that its inclusion is not paid for.
With your large circulation, I hope that this will
reach very many people who have not seen the
original. It may interest you to know that I have
been much impressed with the regularity with which
I have found THE ART DIGEST in the homes of
our picture buyers in distant places."—Robert W.
Macbeth, New York.

AN AMIABLE BUFFER—
"After reading all the letters you print both for
and against any subject that appears in THE ART
DIGEST, and your replies thereto, I have come to
regard you as an amiable buffer with a judicious
and open mind and it may be well for all of us
that we cannot find out just what you do think.
Whether you are modern, or unmodern, really makes
no difference to your readers who are given a diet
from which to choose; but those who compliment
you on publishing the brochure by Robert Macbeth
that it might have a wider reading than he could
give it, may count on more of a welcome than the
fierce defenders of modernism, I hope. Mr. Mac-
beth desired it to start public discussion—but what
have we been having for some time? Has there
been anything else but discussion and controversy?
If anything is true, it will live, no matter what
anyone says about it: if it is a mood due—let us
say—to some unusual conjunction of the planets
(just for amusement), it will pass, leaving some
nuggets of gold or just ashes that the wind will
blow away. In Chicago, years ago, when the great
exhibition of cubists was shown in the Art Institute,
there was an uproar which parted friends, made
enemies, lost memberships, and brought a storm of
protests. What we remember now is that it pro-
duced the record attendance of one day, 18,000
persons. Many had never heard of the Art Insti-
tute and probably never went again, but there must
have been many others who became regular attend-
ants to their benefit. All power to your elbow for
good."—Bertha E. Jaques, Chicago.

INITIATIVE—
"I was delighted to see the space you gave to
Mr. Macbeth's splendid statement of his convic-
tions in your Dec. 1 issue. I had already seen a
copy of Mr. Macbeth's 'Art Notes' and wished that
such a message, so clearly and so sanely expressed
might reach the multitude. The appearance of the

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article in *THE ART DIGEST* assures that wide publicity, and I feel that you should be congratulated upon having the initiative to immediately broadcast it."—*Harriet Sartain, Dean, Philadelphia School of Design for Women.*

Where to Show

[This calendar is for the benefit of artists wishing to enter works in competitive and other public exhibitions. Art societies and individuals are asked to help in making it as complete as possible.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—12th International print makers exhibition at Los Angeles Museum; Mar. 1-31; closing date for entry cards, Feb. 7th. Numerous prizes. Address: Secretary Print Makers Society of California, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—30th Annual Exhibition at Free Public Library; Feb. 15-Mar. 15; closing date for entries, Jan. 23. Four prizes to be awarded. Address: Secretary, Mrs. W. B. Shiffer, 357 Elm Street, New Haven, Conn.

Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS—40th Annual Exhibition at National Gallery of Art. New National Museum; Feb. 1-Mar. 1; closing date for entries, Jan. 19. Four bronze medals awarded. Address: Secretary, Joseph C. Claghorn, Cabin John, Md.

Chicago, Ill.

CHICAGO SOCIETY OF ETCHERS—21st Annual International Exhibition at National Gallery of Art, Chicago; Jan. 28-Mar. 1; closing date for entries, Jan. 3. Prizes awarded. Address: Secretary, Mrs. Bertha E. Jaques, 4316 Greenwood Ave., Chicago, Ill.

HOOSIER SALON—7th Annual at the Marshall Field Picture Galleries; Jan. 24-Feb. 7; closing date for entries, Jan. 16. Numerous prizes. Address: Hoosier Art Gallery, Room 724, 211 W. Wacker Drive, Chicago, Ill.

Boston, Mass.

BOSTON SOCIETY OF INDEPENDENT ARTISTS—5th Annual Exhibition at the Gallery, 40 Joy St., Boston; Feb. 8-Mar. 1; closing date for entries, Jan. 15. Address: Boston Society of Independent Artists, Inc., 40 Joy Street, Boston.

Brooklyn, N. Y.

BROOKLYN SOCIETY OF MINIATURE PAINTERS—13th Annual Exhibition at the Brooklyn Museum; Jan. 23-Feb. 23; closing date for entries, Jan. 10. Medal of Honor award. Address: Secretary, Alexandrina Harris, 101 Columbia Hts., Brooklyn, N. Y.

New York, N. Y.

AMERICAN INSTITUTE OF GRAPHIC ARTS—6th Annual Exhibition, Fifty Prints of the Year at the Art Center; Mar. 1-Apr. 1; closing date for entries, Jan. 1. Address: American Institute of Graphic Arts, Art Center, 65 East 56th St., N. Y.

AMERICAN SOCIETY OF MINIATURE PAINTERS—32nd Annual Exhibition at the Grand Central Art Galleries; Jan. 20-31; closing date for entries, Jan. 12. Address: Secretary, Grace Murray, 320 East 72nd St. Works to be sent to James Kelleher, 243 Lexington Ave., N. Y.

ARCHITECTURAL LEAGUE—46th Annual Exhibition at Grand Central Palace, Lexington Ave. and 46th St.; Apr. 18-25; closing date for entries, Mar. 16. Numerous prizes. Address: Architectural League, 115 East 40th St.

NATIONAL ACADEMY OF DESIGN—106th Annual Exhibition at American Fine Arts Galleries; closing date for entries, Mar. 6. Address: Secretary, Charles C. Curran, 215 West 57th St.

SOCIETY OF INDEPENDENT ARTISTS—15th Annual Exhibition at the Grand Central Palace; Mar. 6-Mar. 29; closing date for entries, Feb. 1. No prizes. Address: Secretary, A. S. Baylison, 1947 Broadway, N. Y.

Cleveland, O.

CLEVELAND ARTISTS AND CRAFTSMEN—13th Annual Exhibition at Cleveland Museum of Art; Apr. 29-June 7. Address: I. T. Frary, Publicity Secretary, Cleveland Museum of Art, Cleveland, O. Station E.

Toledo, O.

TOLEDO FEDERATION OF ART SOCIETIES—13th Annual Exhibition at Toledo Museum of Art; Apr. 1-30; closing date for entries, Mar. 31. Certificate of Merit Award. Toledo artists only. Address: Secretary, Federation of Arts Societies, Toledo Museum of Art, Monroe Street at Scottwood Ave., Toledo, O.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF FINE ARTS—126th Annual Exhibition at the Academy; Jan. 25-Mar. 15; closing date for entries, Jan. 6. Numerous prizes. Address: Pennsylvania Academy of Fine Arts, Broad St., Philadelphia, Pa.

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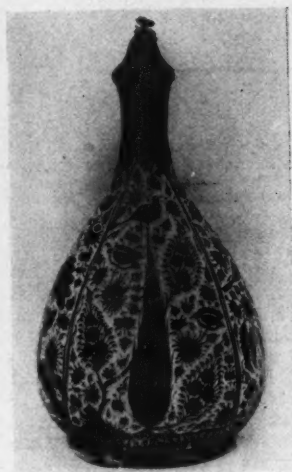
European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume V

New York, N. Y., 1st January, 1931

Number 7

America Sends Masterpieces to the Great Persian Exhibition



Lustre-Decorated Bottle. XVII C.
Mrs. Horace Havemeyer.



"Rustrum and Horse Fighting Dragon." Timurid Style Miniature
from Shah Namah. XV C. Paul Sachs Collection.



Engraved Bronze Ewer. Samuel
A. Lewisohn Collection.

England's fourth great International, devoted to the art of Persia, will open at Burlington House, London, on Jan. 5, to continue through February. Present indications are that it will prove even more of a success than the Dutch show in 1928, the Flemish in 1929 or the Italian last year—an exhibition that had a total attendance of 538,900 when it closed on March 20 (12,700 swarmed through the galleries on the last day). A member of the staff of the newly organized American Institute for Persian Art and Archaeology wrote the following for THE ART DIGEST:

"At last Persian art is to be seen in all its glory, assembled to show not only its own compelling beauty, but also its origins, its evolution, and its expansion through all lands. From the public and private collections of over twenty-five countries, from the sacred mosques and tombs of Persia, from the Royal Library and Treasury of Shah Riza Khan Pahlavi, the su-

preme examples of the art of Persia, after being scattered to the four winds for centuries, have been again gathered together for an International Exhibition of Persian Art.

"Vessels of gold and silver with figures as delicate as miniature painting, manuscripts and illuminations, glass, ivory, lacquer painting, enamel on gold, silver and copper, gorgeous costumes, priceless jewels, rugs, brocades, pottery of Rhages, Sultanabad, Gabri, sculpture and architectural details, in fact, every conceivable appurtenance of a rich, luxurious and artistically gifted people, will be displayed in London for the instruction and delight of those privileged to see the exhibition. No such assemblage of material illustrative of the art of any one people has ever before been made, and it is hard to see how such an exhibition of Persian art can be made again for generations.

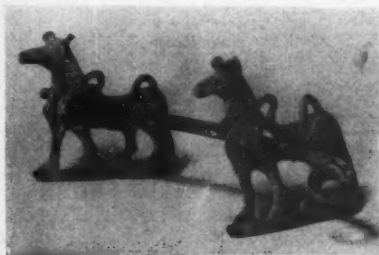
"The exhibition owes its origin mainly to American scholarship, it being the first activity sponsored by the recently organized American Institute for Persian Art and Archaeology, where the director, Arthur Upham Pope, is co-director of the London show. The long list of patrons is headed by the King of England and the Shah of Persia, a large group from the

diplomatic corps and many distinguished scholars.

"Sufficiently romantic to recall the Arabian Nights or the flight of a Magic Carpet was the mysterious shipment of the priceless jewels, rugs and illuminated manuscripts loaned by the Shah. These objects, which had been selected last June by Arthur Upham Pope, who holds an appointment as Honorary Adviser in Art to the Persian Government, were secretly loaded in a fleet of army aeroplanes at Teheran, flown over a bandit infested route specially guarded by detachments of cavalry to a Persian Gulf port, there carefully repacked to resemble bales of dates, and then thrown in the hold of a 5,000 ton tramp steamer, the *Baharistan*, bound for London. No one but the captain knew what lay below decks, or why a British destroyer always loafed along on the horizon. Arriving at dawn at Tilbury docks, London, the crew was amazed to see two com-



Rhages Type Bowl, in Polychrome Enamels.
XI-XIII C. Lent by A. C. Balch, Pasadena.



Scythio-Bactrian Bronze Bit. Luristan. Lent
by Mrs. W. H. Moore.



Bronze Box, Chased and Inlaid with Silver.
XIV C. Lent by St. Louis Museum.

panies of Royal Artillery lined up on the quays. Inspectors from Scotland Yard swarmed aboard, took charge of the code marked bales, and while the crew yet rubbed their eyes, the guard clattered off to place the treasure worth a king's ransom in the vaults of the Royal Academy. When the key had turned in the lock, and not before, was the announcement made that His Majesty the Shah of Persia, King of Kings, was lending priceless objects to the Exhibition.

"Equally secret, yet lacking some of the Oriental glamour, was the collection of Persian art, insured for six millions of dollars, from American museums, private collectors, and dealers. Determined that America should make a representative showing against the other nations lending to the London exhibition, the American Committee was occupied for months selecting the cream of American collections. Due to the generosity of Sir Joseph Duveen, who offered to pay for packing, insurance and transportation of objects from public and private collections, the committee chose with a free hand, regardless of mounting insurance values. Carefully separated into three shipments to minimize danger of loss, the American contribution left New York harbor on the Majestic, the Mauretania, and the Baltic, nor was the shipment announced until all of it was well on the high seas.

"Among the museums lending are the Metropolitan Museum of Art, the American Numismatic Society, Boston Museum of Fine Arts, Chicago Art Institute, Cleveland Museum of Art, Detroit Institute of Arts, Fogg Art Museum of Cambridge, Pennsylvania Museum and University Museum of Philadelphia, Rhode Island School of Design, St. Louis City Art Museum, Toledo Museum of Art, and the Textile Museum of the District of Columbia.

"The private lenders are Dr. Phyllis Ackerman, Mrs. L. W. Armsby, A. C. Balch, Miss Lizzie Bliss, Woods Bliss, Sam C. Davis, Franklin Mott Gunther, Horace Havemeyer, Philip Hofer, Charles Bain Hoyt, Sam A. Lewisohn, Valentine E. Macy, Jr., Mrs. Rockefeller McCormack, Mrs. J. D. McIlhenny, Mrs. W. H. Moore, Mr. E. T. Newell, Arthur Upham Pope, Mrs. Rainey Rogers, Mortimer Schiff, P. M. Sharples, George C. Stone.

"The dealers are Joseph Brummer, Theuren H. Damon, De Motte, French and Company, Heeramanek, Dikran Kelekian, H. K. Kevorkian, F. Kouchakji, H. K. Monif, Parish-Watson, and C. Edward Wells.

"The American Committee consists of Horace H. P. Jayne, Chairman; Joseph Breck, Professor Ernest Diez, Sir Joseph Duveen, Hon. Franklin Mott Gunther, Robert B. Harshe, Edward Jackson Holmes, Dr. Fiske Kimball, Arthur Upham Pope, George D. Pratt, Percy R. Pyne, Jr., Dr. Meyer Riefstahl, Professor John Shapley, Dr. W. R. Valentiner, Thomas Whittemore, and Myron Bement Smith, Secretary.

"The collection of American loans was handled from the office of the American Institute for Persian Art and Archaeology, 50 East 42nd Street, New York City."

THE ART DIGEST herewith reproduces several masterpieces sent from the United States. The bronze head on the cover, lent by Joseph Brummer, will probably rank as one of the outstanding pieces in the exhibition. It belongs to the Sassanid period (226 to 637 A. D.), which was ended by the Arabian conquest and Mohammedanism with its tenet against sculpture and painting.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

Manship Medal a Bone of Contention



Paul Manship's Dionysus Medal. Courtesy the Society of Medalists.

The second medal for 1930 to be struck off by the Society of Medalists—an organization formed about a year ago by a group of prominent artists and art patrons for the promotion of art through the distribution of small pieces of bas-relief sculpture in the form of medals—has been issued to the members. Paul Manship is the sculptor. He selected for his subject Dionysus, the divinity of Greek mythology whose Roman counterpart was Bacchus. The medal has become a matter of contention as between "Wets" and "Drys" in the society. THE ART DIGEST knows of one member who threatens to resign if "any more insults to the Constitution are perpetrated in the name of art."

The face of the medal bears the classic head of Dionysus, with the inscription "Hail to Dionysus Who First Discovered the Magic of the Grape" forming a border for the god's features. Below is the Kylix, the broad, shallow

cup used at the banquets of the ancients. On the reverse two satyrs are treading a winepress. Their stupid faces, pointed ears, goat legs and tails betray the dominance of animal instincts which their master, Dionysus, exemplifies.

Mr. Manship said of his medal: "Inspired by recent echoes of public sentiment, the new medal departs from the traditional serious expression of medallist art, giving a lighter and gayer touch to the commemorative idea. . . . The son of Zeus and the mortal Semele, whose mortality was too actual to survive the flaming ardor of the god-head, Dionysus fulfilled a spectacular career in keeping with his sensational origin. It was he, to quote Milton's lines, 'that first from out the purple grapes, crushed the sweet poison of misused wine.' The medal is not conventional. It is symbolic of a present-day attitude toward certain restraints of the time. Thus it is commemorative of an era."

Helping Rembrandt

The fact that Rembrandt died a bankrupt has disturbed some art lovers for more than two and a half centuries. Now Willem Van Loon, a distant relation of the painter's wife Saskia and biographer of Rembrandt, is undertaking to remove this blight by filing a petition before the Dutch courts to reinstate Rembrandt as "a citizen in good repute."

"It is a charming idea," says the London *Times* in an editorial, "with a dash of the nobly absurd and the romantic about it to give a glow to its legal plainness. One thing there is which Rembrandt would like still more—that the creditors could have been paid and the discharge won at twenty shillings in the pound. Walter Scott and he must go on, each comforting the other when the thought of those debts, still unpaid after so much heroic labor, clouds their Elysian peace. But to Rembrandt, staunch Hollander and honest burgher, the rehabilitation will mean so much that he may be inclined to crow over Scott, at whose title and grandeur he is already inclined to laugh in his plain and hearty way.

"And others there are among the painters (to say nothing of the musicians) who may wish they too had descendants to remember that they were not painters only but also men, and to rehabilitate and refurbish their somewhat tarnished honors. Benvenuto, the old rascal, would scout the notion, and only wish he had pitched it a little stronger yet in those memoirs. But wistful Andrea del Sarto longs

for someone to tell him that by now he has expiated the dishonesty and the idleness into which that woman—so unlike Saskia or Hendrickje—lured him. Van Dyck, too, feels a little uneasy; and not a man of them but would welcome any sort of lustre that would make Rubens look by comparison not quite so abominably prosperous and courtly and respectable. It may be that the student of Utrecht has set an example which others will follow; and that many a perturbed spirit, but little soothed by big books and big prices, will rest on the comfort of integrity restored by this new form of ancestor-worship."

A Famous Painting, \$10

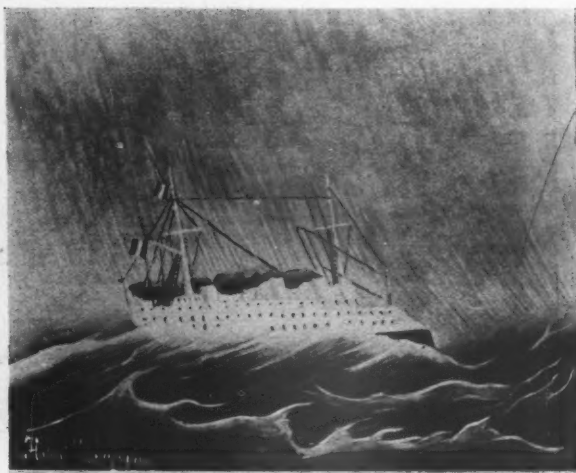
Paintings of the early and modern English schools from the collection of Lady Ashton were dispersed at Christie's in London recently for \$24,440. An unusual feature was the sale of one of the most widely reproduced pictures in the world, "The Rivals" by William Watts, together with a copy of the print by W. Barnard, for one of the lowest prices, \$10. The painting shows a young woman with a soldier and the surprised rival at the door.

In the days when decorated pot-lids were the vogue this picture was a popular scene and even today is occasionally used by some firms. An explanation of its low price might be found in the old adage that "familiarity breeds contempt." The original had been in the family of Lady Ashton since 1826.

Europeans Lend Rousseaus for Big Exhibition in New York



"Peasant Cart," by Henri Rousseau.



"A Storm at Sea," by Henri Rousseau.

Viewing the 25 paintings by Henri Rousseau, the child-like French customs employe who was made famous after his death, at the Marie Harriman Galleries, New York, Americans can judge for themselves as to the place in art of "the douanier." Those who are inclined to think his greatness is the result of exploitation can confirm this feeling or disabuse themselves of it. This, the first "one man" exhibition of Rousseau's pictures in America, will continue throughout January.

THE ART DIGEST herewith reproduces "A Storm at Sea" and "Peasant Cart" because they represent phases of Rousseau's endeavor that vary greatly from the jungle scenes and portraits with which Americans are familiar.

The announcement of the Marie Harriman Galleries says: "The benevolent Rousseau, playing the violin in a neighborhood orchestra,

writing to his agent for a few francs to pay the carpenter, drawing on the store of memories from his youthful experience as a regimental musician in the Mexican campaign, left behind him a series of canvases whose candid simplicity and guileless good humor please through their very artlessness. Unhampered by the restrictions of artistic convention Rousseau was able to formulate his own impressions, the impressions of an imaginative but uneducated mind, many of them ridiculous, sincere and moving at one and the same time. Rousseau painted for pure pleasure and brought to this recreation an earnestness and depth of feeling if not a 'technique' or the culture of the schools.

"Among the paintings 'Centenary of Independence' bears witness to the genuineness of his sentiment, with its naively conceived picture of an excited French crowd joining hands

and dancing and singing in the exuberance of their patriotic emotion. Although a smile is the first reaction to 'The Cart of M. Juniet,' there is also something touchingly charming in the quaint decorum of the Juniet family crowded into the two-wheeled vehicle for a Sunday ride in the Bois, secure in their sense of well-being, the entire ensemble a kind of summary of what every bourgeois family would aspire to."

The 25 canvases include "Flamingoes," "Rain in the Jungle," "L'Ile de la Cité," "Flowers," "Poplars," "Footbridge at Passy," "A Stroll in the Forest," "The Little Mill," and several portraits. The majority of the pictures are foreign loans, drawn from the collections of Paul Guillaume of Paris, Paul Mendelssohn-Bartholdy of Berlin, Alex Voemal of Dusseldorf, Baron Fukushima and several other private collectors.

England May Loan

Lord Parmoor has introduced a bill into the English parliament which will empower the British Museum and the National Gallery to consider any request and to lend objects for exhibitions abroad. The effect of the bill will be to enable England to reciprocate the friendly spirit which other countries have displayed in permitting their art to be exhibited in London. The Belgian and Italian governments have been especially generous in this respect.

There is a division of opinion among experts as to the risks involved in the transportation of precious and delicate works. Sir E. Denison Ross, authority on Oriental art and prominent in organizing the Persian exhibition which will open next month at Burlington House, London, expressed the opinion that art cannot travel without great risks. He stated in connection with the Persian exhibition that some of the treasures from America were being brought by hand rather than risk shipment by the usual means.

In many instances, according to Sir Denison, it is unnecessary to transport works of art representative of England, as many of the finest pieces are in private hands in various countries. So far as the Persian treasures are concerned, this is totally different, as some of

them have never been seen except by visitors to Persia.

Sir Denison said he would make reservations in loaning objects, and that England should be prepared to reciprocate in lending some of her works of art. There were, however, objects of historical importance which he would consent to loan with the greatest reluctance.

Major Longden, who organized the Italian exhibition held in London last year, thought that if paintings were properly packed and handled and provision made in the matter of temperature, there would be no danger of damage.

"We should be prepared to reciprocate were we invited to send any of our pictures abroad on loan," he said. "We have enjoyed a good deal of 'take,' and it is now our part to 'give' a little. The practice in the past has been to have every picture or work of art thoroughly examined to ascertain if it were an 'invalid' and not fit to travel. If the certificate was against travelling the object was not included."

Rollo Peters Faked

Spurious paintings are reported to have been sold recently in San Francisco as the work of Charles Rollo Peters, called the "Prince of Darkness" for his many paintings of night scenes. Mrs. Constance Peters, widow of the painter, declared that two paintings sold to John Rosencrans, another purchased by Charles H. Crocker, are fakes.

"The Tempest"

The contemplated sale by auction of two important collections at Venice has stirred the Italian art public to protest, and some means of preventing future spoliation is being discussed. One plan is the formation of a society which would buy for the nation important pieces offered for sale in various parts of Italy. The two art collections are those of Prince Giovanelli, which contains "The Tempest" by Giorgione, and Dona Delle Rose. "The Tempest" is one of the few works which can be attributed to Giorgione without question, and the only one of his still preserved in Venice.

"There are many foreign works," says the Philadelphia Inquirer, "of great value in the hands of American collectors or in our art museums, and it would be asking too much that we should feel regret for having them there. Nevertheless, there is often some aesthetic loss when they are removed from their original setting. It might also be pointed out that Americans have some obligation to encourage native art, though they have been inclined to ignore it. Not a few of our greatest painters have been neglected while they live. In fact, with some notable exceptions, modern masters who have pictured with rare fidelity the American scene have had little encouragement from buyers. This tendency is slowly being corrected. Our collectors are beginning to realize how much better a first-rate American painting may be than a second-rate one by a foreign name."

Christmas Show Has a 1931 Hangover



"Back of Town." Water color by Beulah Stevenson.

Each December the National Association of Women Painters and Sculptors holds an exhibition in New York of small pictures, crafts and sculpture (\$5 to \$150). The 1930 show (continuing into January), held at the association's new Argent Galleries, 42 West 57th St., proved more popular than ever. It was a good place for art lovers to shop for Christmas.

"The purpose of the show," said a member of the association, "is to prove that people want small pictures—oils, pastels, water colors and prints—not because they are less expen-

sive, but because they are usable. They can go home and hang them without having a decorator change their rooms all about. There is, besides, a fresh spontaneity and directness about the small sized picture by a fine artist that has a special charm of its own."

Herewith is reproduced "Back of Town," by Beulah Stevenson, who won the Natalie Conkling Armstrong prize in the show. Brenda Butnam won the sculpture prize, Harriet Lord the association's medal, and Josephine Gesner Raul an honorable mention.

Macbeth Echoes

From all sections of the country come echoes of Robert Macbeth's phillip against modernism (reprinted in *THE ART DIGEST*, 1st December number). Adherents of both conservatism and modernism have come to the defense of their ideals. The press has devoted columns and columns to the issue. *THE ART DIGEST* chooses two articles—one on either side—and gives excerpts of them.

Dorothy Gafsy, art critic of the *Philadelphia Public Ledger*, taking Robert Macbeth's diatribe as a theme, wrote: "There would seem to be a curious undercurrent approaching hysteria in the dumping of modernistic art, primarily of French extraction, upon the exhibiting market. It is remarkable that France, so astute in matters of art, should have allowed so many 'masterpieces' to pass from her control. Fads and fancies in art, as in anything else, are excellent publicity while they last, but the slump in the art market, paralleling the slump in the stock market, has brought with it the rather disconcerting conviction that all is not gold that glitters. . . ."

"Exhibitions of the most recent work by modernists would also indicate that the very perpetrators of contemporary art confusion seem to be themselves confounded. Picasso, arch experimenter of the crew, is returning to classicism! . . ."

"It is highly probable that the real art innovators, those who are now honored as the masters of the only somewhat less immediate present, had no conception of the vast fire that their sparks would kindle. Like all great creators, they were trail breakers. Not every new trail leads to a wanted objective, and men

who are masters are big enough in mind and spirit to retrace their steps when they see no light at the end of the passage.

"The confusion that has developed in the matter of art values today is largely the result of petty imitators who, sensing the value of publicity, rather than the value of art, have fastened upon momentary art experiments and have mistaken them for fundamentals. Many of these artists are beginning to grope desperately at the blind-alley end of a discarded experiment, while the real art genius of the age has absorbed the value of the experiment as such, and has enriched the strong, sound reservoir of his art knowledge.

"Little artists baying at the moon have come upon a stormy and a starless night. Money does not flow so freely in luxury channels these days. Fads and fancies must grow lean and hollow-eyed.

"We are facing a very serious art issue, not only in the sanctums of those who traffic in the works of artists, but in the halls of those institutions that are developing our future artists. Time was in this city of Philadelphia when sound fundamental art training saw its road clearly, and followed it. But the fog of modernism has obscured the issue, and too many young men and women are playing will-o'-the-wisp. . . ."

"Those interested in American art development, whether they be practicing artists or appreciative individuals, are beginning to revolt against the slatternly and often degenerate viewpoints fostering and fostered by modernistic techniques.

"If life is the putrid, crass, bleak world of muddy gloom that so many of our contemporary painters depict one can wonder that more

50 Derains Shown

The Cincinnati Art Museum is holding until Jan. 18 an exhibition of some 50 paintings by André Derain, illustrating all periods of Derain's development. Examples of his work owned by private collectors in this country and by museums have been loaned.

Among some of the important paintings from private collections are "Head of a Girl," "Head of a Boy" and "Back of a Woman." The still life which received first prize at the Carnegie International in 1928 has been sent by the Carnegie Institute and the Detroit Institute of Arts has loaned two paintings.

Chicago Buys a Poussin

The Art Institute of Chicago has added a Nicolas Poussin to its permanent collection, "St. John on Patmos," purchased through the Munger fund. It is a typical Poussin, for it is the kind he loved best to paint—a landscape with Roman ruins. The robed figure of St. John, resting on the ground with a manuscript in his hand, is but incidental to the fine composition of the whole. This is the first Poussin that the institute has acquired.

artists are not hauled away from suicide attempts on the Delaware Bridge.

"So great is the pressure of real life today that we crave more than ever before an art that can lift us above our surroundings, and that can give us something of the spirit rather than something of the flesh."

C. J. Bulliet of the *Chicago Post* said that the real importance of Mr. Macbeth's article was contained in the paragraph in which he praised the "admittedly great leaders" but not their "imitators."

"That paragraph gives us high hopes that the Macbeths of a score of years hence will be excepting Picasso and Pascin and perhaps even Paul Klee from the roster of the mountebanks and the insane. Imagine a Macbeth of 1910, say, making an exception in favor of noisy, overwrought maniacs like Cézanne and Van Gogh.

"But that is the history of art. We and the other friends of vital, living, contemporary art (contemporary while it is contemporary) have told so often that it is becoming platitudinous how the Macbeths who detested Ingres adored David; how the Macbeths who found Courbet a low, vulgar fellow were loud in the praises of Ingres; how the Macbeths who scowled at Manet and Monet sighed for the sane days of Courbet; how the Macbeths who were sure Cézanne was an art degenerate and commundard pointed to the excellence of Monet, and how the Macbeths who find Picasso and Pascin and Klee side-show clowns and lunatics are positive Cézanne and Van Gogh 'will endure throughout all the generations.'

"Twenty years hence, when every museum must have a Picasso just as it now must have a Cézanne, it will be paying Cézanne prices for Picassos—that is to say, around \$100,000 for important examples. . . ."

"It is the Macbeths of this world—and the Cortissozes and the Jewetts and the Tuckers (we are flattering our colleagues today) who make possible the fabulous fortunes reaped from pictures by the Vollards and the Durand-Ruels. The Vollards and the Durand-Ruels buy up the pictures that must be had eventually—and then sit smiling, waiting for the Macbeths, and the Cortissozes, and the Jewetts, and the Tuckers to catch up with the procession, dragging in their trains the trustees of public museums."

Pascin Memorial

A memorial exhibition of the work of Jules Pascin has just opened at the Downtown Gallery, New York, comprising the most comprehensive showing of his work ever held in New York and including paintings in oil and water color, pastels, drawings, etchings, lithographs and a number of the original drawings for his book illustrations.

For a number of years before his death Jules Pascin was an American citizen, but long before that he had become closely associated with American art. Frank Crowninshield, in his foreword to the Downtown Gallery catalogue, says: "Though Pascin early won recognition in Europe, there was in his work a strange disquieting strain which for a time baffled and disturbed the critics in America. They thought him too sensuous in his palette, too febrile in his personal outlook. They misunderstood, if they did not distrust, an eroticism so exquisite and distinguished. The key to most of these disturbing elements in Pascin's art is probably to be found in the high seasoning of his racial strain, the mixed pattern of what Mendel would have called his 'heredity mosaic'?"

Pascin's work has been appreciated by the most discriminating of American collectors, and many of these collectors, including Mrs. John D. Rockefeller, Jr., Frank Crowninshield, A. Conger Goodyear, Adolph Lewisohn, Carter Harrison, Richard Brixey, all of whom are sponsors, as well as the artists, Robert Laurent, Wood Gaylor, Emil Ganso and Ernest Fiene, have lent pictures to make the Downtown Gallery exhibition truly representative of Pascin's sensitive, varied and remarkable record of the life of our time.

"Circulating"

Further evidence of the widespread popularity of the circulating picture library comes from Portland, Ore., where the Oregon Society of Artists announces the contribution of another group of paintings by its members to the Portland Public Library Association for free circulation among Northwest art lovers. The plan was started two years ago by Mrs. Harold D. Marsh, the society's secretary, with an initial group of 35 pictures.

The contributing artists are: Colista Dowling, Edyth G. Ellsworth, Mona G. Heywood, Clyde Leon Keller, Mrs. Harold D. Marsh, Harold D. Marsh, W. F. McIlwraith, Mrs. Edward O. Sisson, Margery Hoffman Smith.

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MacLeod Expresses the "Hawaiian Scene"



"The Sea Is Fruitful." Water color by A. S. MacLeod.

In "The Sea is Fruitful" A. S. MacLeod presents an aspect of one of the ancient basic industries of the South Seas—the catching of fish. Included in MacLeod's recent exhibition at the S. & G. Gump Galleries, Waikiki, this water color was much admired. It is in simple forms and brilliant color, and conveys effectively a tropical sunlit atmosphere. It affords an example of what Hawaiian artists,

more than 6,000 miles from New York, are contributing to contemporary American art.

The Hawaiian note is dominant in MacLeod's work, although there is also present a reflection of his wartime years in France. Clifford Gessler, art critic of the Honolulu *Star Bulletin*, wrote: "MacLeod's recent work shows a gain in simplicity, in selection, in breadth of mass, boldness of pattern and vigor of composition."

Iowans Get Mad

From Chicago comes news of an Iowa tornado stirred up among the good housewives of that state because the press used the words "Iowa farmer and his wife" in connection with Grant Wood's painting, "American Gothic," which was one of the prize winners at Chicago's annual exhibition and was later purchased for the permanent collection of the Art Institute. Depicted is a prim middle aged couple standing before a prim Gothic-looking farmhouse—a grim Puritanical woman and a stern visaged, tight-lipped man with a pitchfork in his right hand.

Indignant Iowans wrote letters to the Art Institute, they wrote to the Iowa papers and they wrote and telephoned Mr. Wood. They wanted to know "what he meant by stamping those two prim, stern people as Iowa farmers." One irate woman called the artist on the telephone and, according to the institute's news letter "used language no lady, Iowan or otherwise, should use."

The truth is that the picture never bore the offending title, and Mr. Wood disclaims any intention of having it do so. "All of this criticism would be good fun if it was made from any other angle," he said. "I hate to be misunderstood, as I am a loyal Iowan and love my native state. All that I attempted was to paint a picture of a Gothic house with

the kind of people I fancied should live in that house."

"Immaculate Primness" and "Puritan Happiness" are suggested as compromise names for the picture.

"Mme. Renoir" for Philadelphia

Renoir's "Portrait of Madame Renoir" has been purchased by the Pennsylvania Museum from the Marie Harriman Gallery and has been placed on exhibition in the room devoted to French art. The acquisition was made through a fund left by George W. Elkins to increase the collection he bequeathed to the museum. The portrait, painted in 1885, represents Madame Renoir as a young woman. Until recently it had been in the Renoir family.

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A Della Robbia to Be Sold in Auction



"San Donato." Tympanum by Giovanni della Robbia (1469-1529).

A group of early majolica, perhaps the finest to be offered in this country since the dispersal of the Chiesa collection, will be sold at the American Art Galleries on the afternoons of Jan. 15, 16 and 17, in the private collection of Achille de Clemente. In addition to the majolica, Italian Renaissance furniture, textiles, bronzes, sculptures, stone and terra cotta groups, and primitive and Renaissance paintings are comprised in the collection.

Among the many items of majolica of the XV century are a Siena ovoid jar and a Deruta lustre wine bowl, each featuring a bust portrait of a woman, and a Deruta lustre plate portraying "St. Francis Receiving the Stigmata." Examples of Gothic velvets, brocades, brocades, fine embroideries and laces are included in the group of textiles.

Paintings, appearing in the first and third sessions, comprise primitive and Renaissance works. Two important altar panels, "The

Virgin and St. John," by Pietro Cavallino of the XIIIth century, are the earliest among the primitive paintings and are authenticated by Dr. Osvald Siren. Fifteenth century paintings include the altarpiece "Christ and St. Thomas with Four Saints" by Florentine Neri di Bicci; a "Virgin and Child" by Cristoforo da Bologna and a "St. Mark" by Giovanni Antonio da Pesaro.

An important polychrome tympanum portraying "San Donato," by Giovanni della Robbia, grand nephew of Luca della Robbia, is an outstanding item among the plastic works of the collection, which include bronze plaquettes, and carvings in marble and polychromed stucco. Neither Luca nor Andrea, the father of Giovanni, was in the habit of signing his work, but Giovanni often did, probably because other potters had begun to imitate the Robbia ware.

Last Negro Annual

Negro artists from all parts of the United States and some of those studying abroad are now submitting work for consideration in the exhibition at the Art Center from Feb. 16 to 28. The exhibition, sponsored by the Harmon Foundation, is the fourth of a series held annually. Future shows will be bi- or triennial.

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A Houdon, \$80,000

The art collection of the Countess de la Béraudière, dispersed at the American Art Galleries, New York, brought a total of \$277,455 for the 467 lots. As was expected, the clou of the sale was Houdon's marble portrait bust of the Countess de Sabran, which brought \$80,000 from an anonymous private collector. The bust, which it is believed will remain in New York, was at one time in the collection of the Grand Duchess Anastasia of Russia and was included in the Houdon centenary exhibition in Paris in 1928.

This is not the first time that a Houdon has furnished the high point of an American auction. It will be remembered that at the famous Gary auction in 1928 Houdon's bust of his baby daughter, Sabine, brought the record sum of \$245,000, due to the spectacular fight waged by Sir Joseph Duveen and Knoedler's in the bidding. The latter firm was successful in acquiring the work for Mrs. Edward S. Harkness. So far as is known this is the highest price ever paid for a piece of sculpture. Incidentally, the grand total for the Gary sale was \$2,298,763.

Although the Béraudière sale was featured by numerous high prices, no other item approached the Houdon. Some of the highest were: "Portrait of the Artist," Prud'hon, \$19,000; "Portrait of the Signeur Van Diemen de Arkel," Luttichuys, \$19,500; a Regence Aubusson tapestry and carved walnut bergere, \$14,000; a Louis XV carved walnut and crimson damask duchesse, \$12,000; two portraits by Peter Meerte, "Goutier de Hulter" and "Madame Goutier de Hulter," \$16,000 each; Rembrandt's "St. Peter in Prison," \$7,100; Fabritius's "The Family of Doctor Tulp," \$6,000.

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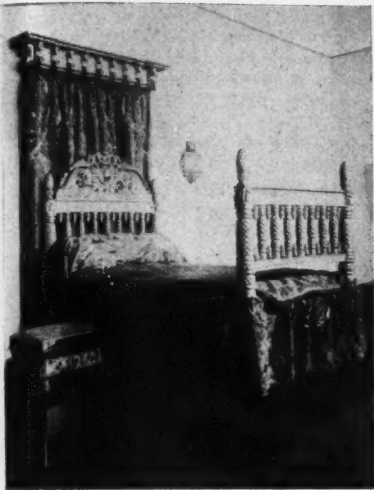
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Early Peruvian Art at Brooklyn Museum



Gold covered carved wooden bed with Inca pine cone motive.

Paintings and examples of the decorative arts of XVI and XVII century Peru, collected by Mrs. Frank Barrows Freyer, wife of an American Navy captain, are now on view at the Brooklyn Museum. This collection, assembled from Cuzco, the ancient city, as well as from Lima, the present capital, is considered unrivalled in its field and affords a unique insight into the high state of civilization and artistic development to which Peru rose in her early days as a colony of Spain.

Mrs. Freyer accompanied her husband on an official mission to Peru in 1920. As she was a California woman with a long background of Spanish ancestry, she became intensely interested in the ancient arts of the country. For the three years during which she and her hus-

band were stationed in Peru, she delved into the life of that country, both through humane works to improve the condition of the people and a study of the arts which her penetration into the life there made possible. She was awarded the Order of the Sun by the Peruvian government.

Many of the paintings appear to have been executed by Peruvian artists, inspired by Spanish traditions, while it seems certain that others were done by visiting Spanish painters. In several of the works there is a sincere mystic feeling, the mysticism of a primitive people expressed with the intensity of their unspoiled natures. A curious blending of the European influence in Peru is shown in one painting where the Virgin is depicted in the garb of an Inca princess. In the decorative art objects, tapestries and furniture, the blending of the Spanish influence with that of the Incas, who already had a flourishing, established art, is interestingly brought out.

The Spanish painter, J. Moya del Pino, said of the gold covered, carved wooden bed which is herewith reproduced: "Many of the pieces of furniture are of great beauty, in a style which culminates in the magnificent bed worthy of the viceroy to whom it probably belonged. This bed is the most valuable piece among the furniture, and because of its beautiful proportions and the originality of the relief carving in the wood, constitutes a unique work. Certain portions or details, as the baldaquin, are genuinely Spanish, but the rest of the interpretation is Peruvian, although always under the Spanish influence, especially of the art of Mallorca."

Houston Show Postponed

The exhibition of paintings and sculpture at the Houston Museum by the members of the Grand Central Art Galleries of New York (sixth of the annual series), which was scheduled for Jan. 11-25, has been postponed until next season.

An Archipenko



"Reclining Torso." Ceramic by Archipenko.

The Brooklyn Museum has just purchased for its permanent collection a sculpture by Alexander Archipenko entitled "Reclining Torso." It is executed in ceramic, covered with black silver glaze, and although done nine years ago represents this modernist sculptor in his most typical vein.

Archipenko besides conducting his own art school in New York is director of the Arko Studios, which specialize in architectural decorations in ceramic, mosaic and other media.

Berlin Auctions Scheduled

The collections of Baron Erich von Goldschmidt Rothschild of Berlin and Dr. Hans Wendland of Lugano will be sold at auction this Spring by Hermann Ball and Paul Graupe, Berlin auctioneers. The sales will include valuable French XVIII century works of art, among them a famous picture by Pater, bronzes by Caffieri and Falconet, drawings by Moreau the Younger, Louis XVI furniture, etc.

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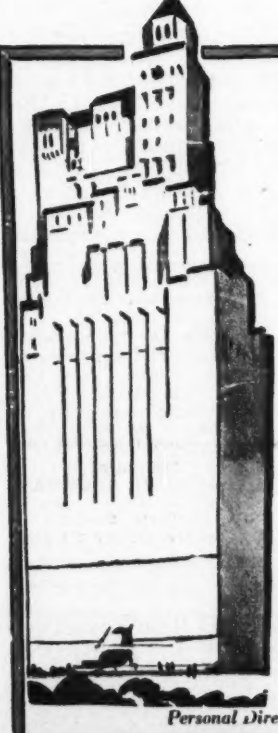
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Etnier, Much Travelled, to Make Bow Here



"Composition," by Stephen Etnier.

Stephen Morgan Etnier, young American artist, will give his first public exhibition at the Dudensing Galleries, New York, Jan. 15 to 29. Mr. Etnier, who obtained his formal training in the graphic arts at the Fine Arts School of Yale and the Pennsylvania Academy of Fine Arts, with a discrimination rare in the young artistic enthusiast, postponed the submission of his work to the critics and public until he felt that, aesthetically as well as technically, he was master of the moods and emotions contributing to his expression.

Etnier has traveled extensively in Central and South America and in Europe, familiarizing himself especially with the pictorial aspects of the lands he visited. Perhaps of all natural

manifestations, it is with the sea and her variant phases that he is most familiar. Navigation he learned in a series of sea voyages in sailing vessels, where he has had experience both before the mast and on the quarter deck. It is natural, therefore, that much of his work should be concerned with ships and the sea, ocean shores and harbors of the world, and it is in these canvases that there is visible, perhaps, the most implicit enthusiasm of the artist.

The spell of the New England scene, where he was educated and where he makes his summer home, is also strong in Etnier and furnishes subject matter for many of his landscapes. Another phase of his art which will be included in the Dudensing show is the presentation of the nude as an element in design, an example of which is reproduced.

DeWolf Kills Himself

Wallace L. DeWolf, widely known amateur artist and connoisseur, committed suicide at his winter home in Pasadena at the age of 76 because of ill health. Mr. DeWolf was a prominent Chicago realtor who devoted his spare time to art. He was a trustee of the Chicago Art Institute and a member of many art societies both in California and Chicago, and recently he was made vice-president and director of the Pasadena Art Institute.

In 1913 Mr. DeWolf presented the Chicago Art Institute with his collection of the etchings of Anders Zorn.

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Art Patron Dead

James M. Cowan, patron of American art, died recently in Aurora, Ill., at the age of 72. He developed an interest in American artists about 20 years ago and began creating a market for them. This was his one hobby, and he spent almost all his money collecting paintings, with which he covered every wall of his house. The 500 pictures he collected he bequeathed to the city of Aurora.

Besides buying paintings himself, Mr. Cowan urged his friends to become patrons of American Art. He also wrote books and discussed the philosophy and history of art.

Half of Print Show Sold

Nearly 200 of the 400 lithographs and woodcut prints which are on view at the International Exhibition at the Chicago Art Institute already have been sold. In this interesting show four galleries are devoted to black and white work and one to prints in color, the latter containing many modern Japanese prints.

Mancini Dead

Antonio Mancini, one of the most famous of contemporary Italian artists, is dead, according to a cable from Ilario Neri, representative of the Carnegie Institute in Italy. Mancini had exhibited in practically every Carnegie International since 1900. His "Portrait in Red" was purchased for the permanent collection of the Institute from the 1926 exhibition.

For many years Mancini was an important figure in all Italian exhibitions and the government recognized him with membership in the Royal Academy of Italy. He is represented in almost all the important galleries abroad and in this country.

France and Philadelphia

The spirit of the XIX century is revived in an exhibition of XIX century French paintings at the Pennsylvania Museum of Art. The show serves to illustrate the changes in French art between 1830 and 1900.

The theatrical style of Delacroix is shown in his "L'Amende Honorable," from the Wilstach collection. Gericault's "White Horse," from the William L. Elkins' collection, and his "Wounded Soldier," one of the Wilstach pictures, are included. Corot is represented with ten canvases, showing different phases, and there are six pictures by Courbet. The Barbizon pictures include canvases by Millet, Troyon, Daubigny, Dupré and Theodore Rousseau. Among the Impressionists are Manet, Monet, Degas, Sisley, Pissarro, and Renoir.

Currier & Ives Prices

At the sale of the Mrs. Rita Michaelsen collection of Currier & Ives prints at the American Art Galleries, New York, "The Whale Fishery—Attacking a 'Right' Whale and 'Cutting In'" went to the Old Print Shop for \$1,150 and "Mink Trapping—'Prime'" to E. Leiprand for \$1,000. "The National Game of Baseball" was sold to Ernest E. ter Meer for \$700.

Eakins' Remaining Works

The complete remaining works of Thomas Eakins will go on exhibition for the last time at the Fifty-sixth Street Galleries Jan. 17 and will remain there until Feb. 1. Many of the subjects have never before been given a public showing. At the close of the exhibition the paintings will either enter private collections or museums.

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La Farge's Son

Coincident with his retirement from active business life to devote his time to painting, Oliver H. P. La Farge, son of the famous John La Farge, is holding his first exhibition of paintings in water color and pastel at the Feragil Galleries, to continue until Jan. 14. Mr. La Farge has indulged in painting as a hobby throughout his long and varied business career. As a young man he took up the study of architecture in deference to his father's conviction that it was unwise for the son of an artist to follow his father's calling.

Mr. La Farge participated in the Klondike gold rush in 1898. Some of his paintings in the exhibition were done at that time. In all the years that followed, during which he has been a rancher, real estate operator and banker, he has continued his avocation of painting.

Hendy's Predicament

Philip A. Hendy, recently appointed curator of paintings at the Boston Museum of Fine Arts, will be forced to return to England and will re-enter the United States under the immigration quota, according to the Boston *Transcript*. An aspect of the case illustrating the asininity of American immigration laws lies in the fact that Mr. Hendy, although curator of paintings and chosen by the museum to supervise further acquisitions, is not technically a "learned person." He is, on the other hand, subject to the "contract labor provisions" of the immigration statutes, not being a teacher or instructor.

Coming to the United States in 1929, Hendy was commissioned to catalogue the paintings of the Gardner Museum, Boston. Because of the specialized nature of the work, permission was granted to the Gardner Museum to employ him. His work commanded the attention of the trustees of the Museum of Fine Arts and he was "loaned" to that institution by the Gardner Museum.

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A Belgian



"José de Glee," by Verburgh.

Marie Sterner is sponsor for a second exhibition of the paintings and water colors of the Belgian artist, M. Verburgh, at her galleries in New York until Jan. 15. His combination of subtlety with modernistic strength has already drawn the praise of the New York critics.

Mrs. Sterner in her foreword to the catalogue

says: "Having at his command the technical knowledge and ability that enables him to paint in a direct manner, he lacks none of the sensitive qualities that make for the subtler and elusive values that lend to his work beauty and distinction." She quotes Robert de Bendere, novelist and art critic: "He is an independent artist who considers the rhythm and plastic form of life as essential elements; he aims to express himself in his art with the sincere enthusiasm that he feels about life, and does not consider it necessary to have exaggerated eccentricities in order to be original or to force his personal point of view."

Herewith is reproduced his portrait of the Spanish sculptor José de Creft, with whose work New York and Seattle are familiar.

Another Romano Prize

Umberto Romano, who recently won two prizes in two weeks—the Peabody prize at Chicago's forty-third annual of American Paintings and Sculpture and the medal at the Louis Comfort Tiffany Foundation's annual in New York—has added still another honor to his 1930 list. In his home town, Springfield, Mass., he has just taken the Art League's prize for the best painting with his "The Hunter."

Other prize winners were: A. Henry Nordhausen, "The Spanish Girl," best portrait; Carle J. Blenner, "A Chinese Vase," best decorative piece; E. W. Redfield, "Winter Sunlight," best landscape. Honorable mention went to H. A. Vincent's "Lobster Shacks," and to H. Dudley Murphy's "The Lucky Seven."



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New York Season

Prints held the center of the stage in New York during the past fortnight, both in large group affairs and in one man shows. More conservative than the "left wing's" annual at the Downtown Galleries, home of American modernism in prints, is the large exhibition by Living American Etchers at the National Arts Club. However, many of the most radical of the Downtown exhibitors are also represented among the more than 400 examples at the club. Elisabeth Luther Cary of the *Times* found the temper of the exhibition "frank and unafraid."

"Artists," she wrote, "are interested in their

surroundings, the inventions and activities of their own time, in the characteristics of their contemporaries. Such prints as will live to tell the story of today will tell it well, and those persons of the future who observe with the eyes of their mind will know from them a good deal about the physical aspect of this extraordinary age in this country, and, luck serving them, can guess somewhat the character of the people.

"That is one point upon which the American prints surpass the technically finer prints of Great Britain. The American is less concerned, no doubt, with his workmanship, but apparently quite a bit more concerned with his subject-

matter. His manner with it has the freedom of interested familiarity."

Margaret Breuning of the *Post*: "In any collection of American etchings one is always impressed with the fact that despite the great number of artists who etch, there is no American school as there is of British etching, so that no incubus of traditional procedure rests upon the individual. He has only to master his technical equipment and say what he will with it. This fact always gives a lively air and a decidedly spontaneous impression to even a large collection of etchings, a state of affairs hardly to be anticipated.

"As you pass along these walls you may be impressed, as the writer certainly was, that in general the American etcher is influenced by no convention of technique or subject matter, although he is becoming more and more an excellent craftsman in this exigent form of art. He is able to take the subject which interests him, which is near at hand, which is close to the mood of today, and present it colored with the hue of personal emotion, enriched with the experience of contact with the thing he depicts. There are, of course, in so wide-flung a listing, indifferent craftsmen and artists who have little to say with the technique they possess, but these items are in such a minority that they can be disregarded and the exhibit taken as it stands is a highly creditable and enjoyable affair."

The John G. Agar prize went to Chauncey F. Ryder for "In the Alleghanies," the Arts Committee prize to Walter Tittle for "In the Tate Gallery," the J. Frederick Talcott popular prize to Robert Nisbet for "Wood Interior."

* * *

Marsden Hartley, American painter, back a few months ago from his sojourn in Paris, is exhibiting a group of recent work, painted both here and abroad, at Alfred Stieglitz's An American Place, where he has long been one of the chief prides of that sponsor of native art. Hartley, who has passed through numerous "periods," always with an appropriate credo, does not disappoint in 1930, according to the *Times*: "Having returned to America in 1930 'to escape the Americanization of Europe,' he has also gone in for a 'return to nature as the only relief from present hyper-intellectualism and fear of the objective world.' And, less coy, less personally reticent than of old, Mr. Hartley gives us his reason for painting: 'clarification of self.'"

"It is as difficult to 'place' Marsden Hartley as it is to pin down any given picture in talking about it. That he is in certain respects an accomplished painter few probably would care to deny. Through all the fluxes from imagination to intellectualism and hither and yon, he has retained one static impulse: the urge to experiment. The door is open."

* * *

Mario Toppi, a native of Anticoli, Italy, who first sent his work to America about a year ago, was again represented at J. B. Neumann's New Art Circle by a collection of water color drawings, mostly of a religious nature. Toppi, according to Mr. Neumann, lives with true Franciscan simplicity within a small cubicle, the walls of which he has decorated with fres-

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coes of the Madonna and St. Francis feeding the birds.

"This exhibition," said the *Herald Tribune*, "revives interest here in an artist of true simplicity. . . . In this show, as was true on the former occasion, the salient things about the work of Mr. Toppi are the charm and sincerity with which he interprets religious motives in the manner of the Italian primitives. There is more than a hint of the tenderness and spirituality of Fra Angelico in them, and throughout one feels the attitude of one deeply devoted to art."

At the Demotte Galleries there are two separate exhibitions: a group of water colors by Jean Hugo, grandson of Victor Hugo, and a "family" show by Maurice Utrillo, his mother, Suzanne Valadon, and his stepfather, Andre Utter, lent by the French collector, M. Zamaron. The *Herald Tribune* said of the Hugo exhibit: "The little water colors . . . are amusing and fanciful. Drawn with great care and a delicate feeling for color, they remind one of nothing so much as some primitive illuminator turned from his devotional occupations by some worldly happening outside the window of his cell. Hugo looks upon life as something to be recorded tenderly, minutely and with an elflike playfulness."

The *Times* summed up the group exhibition: "Both here and abroad, André Utter is the least known of the three. He paints in red and green and blue, sharply separating each mosaic but so skillfully relating the values that the picture seems to float in color. The ten Utrillos have been interestingly chosen, representing characteristic changes in color. . . . Suzanne Valadon's painting firmly outlines in dark the square pattern to make jolly still life and comfortable nudes."

The annual exhibition of paintings of the Madonna at the Ehrich Galleries again proved to be one of the features of the early art season. According to the *Herald Tribune* the show was distinguished by "its usual fragrance of sentiment and of historic tradition." After speaking of Bachiacca's "Madonna, Child and

St. John," the *piece de resistance*, as "the state-liest of all the things shown," the critic wrote:

"There are other pleasant Italian examples in the little collection, works of primitive and later origin, ranging from the simplifications of Andrea di Bartolo and the school of Agnolo Gaddi to the realistic elaboration of Giralamo de Santa Croce. But amongst all these pieces from the south there is nothing that touches us, quite as much as the little 'Holy Family,' by Fungai, the fifteenth century Sieneze painter. He is not one of the outstanding masters."

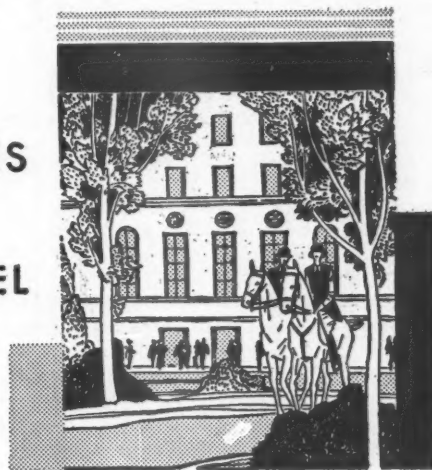
Prints by Gertrude Hermes, English wood engraver, Gifford Beal, Jonas Lie, John Sloan, Mahonri Young, William Glackens, Guy Pène du Bois and Jerome Myers are being shown at the Arden Galleries. "English wood engraving," said the *Times*, "has a way of becoming so beautiful in technique that one cannot, as it were, see the forest for the trees. Not so the engravings of the English artist, Gertude

Hermes, though they are technically no less able and no less beautiful than the work of her colleagues."

In connection with their work, each of the American artists made in the catalogue a more or less appropriate statement. "The most appropriate," said the *Times*, "comes from du Bois, who writes among other things, that 'too much is written on art.' . . . One likes Jerome Myers's comment: 'These direct sketches express my pleasure in the human interest of the city,' because the sentence, in a few words, sums up his work. The other artists . . . all have something to say about momentary vividness, intimate form, the value of first impression, the spontaneous quality of a sketch."

The etchings of Ernest Haskell, who died five years ago and was soon afterwards given a memorial exhibition at the Macbeth Galleries, were again shown there. The critics were lavish in praise. The *Post*: "The exhibition brings a new sense of loss and futility to view these

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works, for the artist had but entered on the most fruitful period of his work at the time of his tragic death. The power of his delicate yet incisive line, the breadth and bigness of his conceptions and the warm humanity of this gifted artist make new impression at each viewing of his work."

"Haskell's work wears beautifully," wrote the critic of the *Herald Tribune*.

Small etchings both in color and in black-and-white by Anton Schutz, Louis Orr, Bresslorn-Roth, Baroness Dombrowski and a number of others are on view at the spacious Barbi-zon-Plaza Galleries until Jan. 4. "Attractive as many of these are," said the *Sun*, "the chief interest of the collection is in the colored wood-cuts of animals and birds by Bresslorn-Roth, a young Viennese artist. These are handled with a large simplicity and a sense of the decorative that sets them engagingly apart."

George Biddle's paintings and drawings of life in the Carolinas and his flower portraits were on view at the Rehn Galleries. The *Post* spoke of the flower pieces as making "a dazzling gallery of portraits . . . heroic size portraits in which each curl of satin petal, each thrust of stem, each proud gesture of a haughty head is made to count for righteousness in the decorative designs."

The *Times*: "George Biddle's drawings of life in the Carolinas tell you how eloquently appendages speak for the entire body. Hands, of course—but also feet, dressed in a worn pair of evening slippers. . . . In a water color the

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French Decorations in New York Show



"Horses on a Beach." Painted on linen by Raoul Dufy

A unique phase of the art of Raoul Dufy is featured in the current exhibition of modern French decorative arts at the Balzac Galleries, New York—a group of large-size wall panels painted on linens from the Paul Poiret collection. These panels, which are used in the manner of tapestries or decorative screens, were exhibited in Paris last year, but have never before been shown in America. Typical of the work is "Chevaux au Bord de la Mer," with its brightly colored sea-horses, cherubs and butterflies.

Another department of this decorative arts exhibition is devoted to ceramics, glass and silver by such contemporary French artists as Rouault, Marinot, Cournault, Decoeur, Serrieres and Linossier. Also included is a group of books, demonstrating what the modern art-

artist tells you just as much about a man reading a newspaper while he drinks his coffee. He holds his cup with a bravado not quite convincing to the depressing woman opposite, who describes her meager self by the way a hat hides brooding eyes."

Segonzac, Dufy, Braque, Laurencin, Redon, Dufresne, Maillol, Morisot—great names in contemporary French art—were represented in Seligmann's recent group exhibition of French water colors. In addition there was a collection of hand-bound books by Marguerite Loeb, done in the modern manner. The *Sun*: "These pictures, for the most part, are small, but in spirit they are immense. . . . Miss Loeb, the bookbinder, is also a modernist, and her bindings are elegant in the new way. She does a good deal with groups of simple straight lines in gold, and she uses inlay simply and effectively."

ist can do when he turns his talents to bindings harmonizing with the modern trend in interior decoration. Included are illustrations and book decorations by de Segonzac, Marie Laurencin (her lithographs illustrate an edition of "Alice in Wonderland"), Vlaminck, Asselin and La Prade. Dufy's illustrations for Stephen Mallarmé's "Madrigaux" are shown.

Michigan Independents

The Detroit Society of Independent Artists will hold its annual exhibition—sans jury, sans prizes, sans rules—from Jan. 13 to '31 at the newly remodeled Gordon Galleries, Detroit. The entries indicate that the depression has not hit the volume of production in Detroit studios.

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Scottish Artists

Freedom of expression and handling of color are representative of the 37th annual exhibition of the Society of Scottish Artists, which opened recently in Edinburgh, says the London *Sunday Times*. In addition to 166 oil paintings there are nearly 100 water colors. The display of sculpture is large, and is made notable by three pieces of Yugoslav art from the recent exhibition at the Tate Gallery, London. These are a bronze, "Walking," by Krsinic; "Madonna and Child," in black marble, and "Woman and Lute," by Mestrovic.

Most of the regular exhibitors of oil paintings are represented. Two of the ultra-modern pictures are by French artists, Modigliani and Jean Lurcat. The president of the Society, W. Mervyn Glass, is represented by four works.

The Sunday Times:

"Among other notable loan pictures are Alvaro Guevara's arresting portrait of Miss Sitwell, lent by the National Gallery, Millbank; Stanley Spencer's strongly designed war picture of an ambulance horse transport among the mountains in Macedonia, lent by the Imperial War Museum; and a decorative portrait of a young girl by the late Sir James Guthrie, lent by Lady Finlay. The child's sweetness of expression loses nothing by her dignity of pose and old-fashioned dress. A portrait that is interesting both for its quality and its subject is 'The Right Hon. Ramsay MacDonald, P.C., M.P.,' by William O. Hutchison. The portrait is full of fidelity.

The society was founded mainly for the purpose of encouraging younger artists, who had difficulty in getting works exhibited at the Royal Scottish Academy, and it has come to occupy an importance place in professional and lay interest.

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Critics Again Evaluate Art of Eakins

For the second time in the last year or two the Babcock Galleries, New York, are holding a comprehensive exhibition of the art of Thomas Eakins, "America's old master," who, like so many now famous artists, did not achieve his niche in art's hall of fame until after his death. Extending from Eakins' earliest picture down to his latest period, the show is intended primarily to give the art lover the most thorough knowledge of Eakins possible. Besides a large group of paintings, many of which have never before been exhibited in New York, there are a number of unfinished studies of well known pictures, giving a most intimate glimpse into the artist's work. Perhaps the most generally praised example in the show is the "Mrs. William Shaw Ward," a painting which remained with its owner, unframed, unhung and unappreciated until brought out for exhibition. Thus do times change.

The New York critics devoted much space to the show. Henry McBride of the *Sun*: "Not being much courted by officialdom he had the leisure in which to develop his Americanism. He studied abroad, for in his youth all Americans had the curious idea that they had to study abroad, but on his return he quickly settled down into the business of being himself. It never occurred to him to paint pictures to show how they painted pictures in France. He wished, instead, to show what the people were like who lived in Philadelphia."

That steadfast worshipper of good draughtsmanship, Royal Cortissoz of the *Herald Tribune*, wrote: "At bottom, of course, the appeal of these paintings lies in those qualities of sincerity and honest workmanship which make the modernist's adoption of Eakins into his cosmos so comic a piece of window dressing. All his life long this earnest Philadelphian remained the disciple of Gérôme and Bonnat, which is to say the continuator of a legend of sound structure and reverent draughtsman-



"Mrs. William Shaw Wood," by Eakins.

ship. It is not the presence of imaginative power that keeps this exhibition alive, or the play of a sense of beauty. It is just the ardor and thoroughness of a sterling workman."

Elisabeth Luther Cary of the *Times*: "The exhibition is one to awaken gratitude for its extension of our knowledge of Eakins, one of the few powerful figures in our art of the XIXth century. There were not too many giants in those days, but he was one of them."

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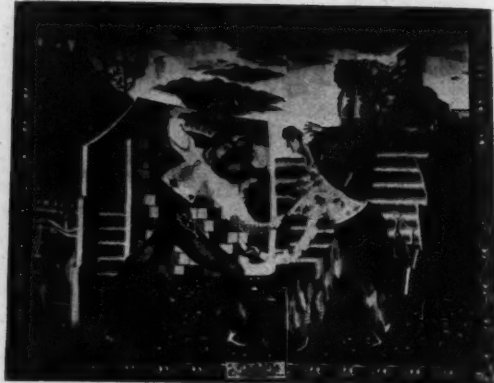
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In the Realm of Decoration and the Antique

Toledo Museum Holds Great Exhibition of Modern Tapestries



"The Trolls." Designed by Gothard Munthe, woven by Ragna Breivik, Norway.



"The Duel." Designed and executed by Jean Lurcat.



"At the Gates of the Morning," by A. B. Davies, woven at the Gobelins.

For the past three seasons the Toledo Museum of Art has arranged an exhibition of world famous hangings—first Gothic, then Renais-

sance and finally XVIII century. Now comes an exhibition (until Feb. 1) of tapestries of the present day, assembled from France, England, Germany, Sweden, Norway, Finland, Czechoslovakia, Russia, Persia and the United States. The 143 examples include many by artists famous in these countries—Jean Lurcat and Aristide Maillol of France; Frida Hansen, Gerhard Munthe and Fjaestad of Scandinavia; Davies, Marguerite Zorach, George Biddle, E. W. Redfield, Ruth Reeves, Nura and Buk of America. It is hoped by the museum officials that these exhibitions will furnish incentive to the home industry of tapestry.

A feature of the show is the group of rugs and blankets designed and woven by the Navajo Indians in the Southwest. "Yebead Goddess," lent by Henry G. Stevens through the courtesy of the Detroit Institute of Arts, is a typical example of this ages-old craft of the American Indian. The primitive design is taken from a sandpainting used in the Night Chant, one of the Indian ceremonies. It shows a large conventionalized figure of Yebead, a divinity with healing power.

The foreword to the catalogue tells of the world-wide search the sponsors made for the exhibits: "One of the curious things about these creators of modern tapestries is that no one of them knows what another has done. Even the factories do not know of other manufacturers of modern tapestries, and so one must be sleuth, detective and possessed of second sight to run these hangings to their lairs. The owner of one great New York firm said, when we diffidently broached this subject, 'Modern tapestry! There isn't any such thing.' And so the quest began—a personal quest in France, England, Scandinavia, Germany, America. The officials of foreign governments cooperated fully in an endeavor to make interesting showings by their respective countries. The government



"The Yebead Goddess." American Navaho.

of Mexico telegraphed an offer to send all that could be hung.

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In the Realm of Decoration and the Antique

Guelph Treasure



Ivory casket acquired by Fogg Art Museum from the Guelph Treasure.

American museums are the leading purchasers of the famous Guelph collection of medieval ecclesiastical treasures which was acquired from the Duke of Brunswick, son-in-law of the former Kaiser, by an art syndicate and brought to the United States for exhibition and sale. The Cleveland Museum obtained six of the pieces before the treasure was placed on public exhibition and now the Fogg Museum of Art announces the purchase from the Goldschmidt Galleries, New York, where the collection was on exhibition, of an ivory casket in tower shape, dating from the XII century. It was bought through the Alpheus Hyatt Fund.

The casket, simple and noble in form, is one of the few known examples of this type of XII century art. It is suggestive of the art of the Near East, which was brought to Western Europe through a series of political and commercial events, among them the Crusades and in 1204 the capture of Constantinople by the Christians of the West. The piece was originally intended for profane purposes, probably for a jewel casket, but at an early period came into ecclesiastical hands and was used to enshrine sacred relics. It comes from the workshops at Palermo, Sicily, where one of the most important seats existed during the Normannic-Staufic period.

The Guelph Treasure, valued at more than

Desk Sets Give Example of Applied Art



Indian Desk Set Designed by Waldine Tauch.

The Fifty-sixth Street Galleries are holding an initial showing of Decorative Art Bronzes. New designs of bronze desk sets, fruit bowls and flower vases in new shapes and colors, and decorative candelabras are included. All the candelabras are copyrighted and signed by Emory Seidel, the designer; the bowl and smoking sets were designed by Peter Muller-Munk, a worker in hand-wrought silver ware, now exhibiting in the circulating show of metal craft organized by the American Federation of Arts.

Modern and of excellent workmanship, the ten different desk sets are cast in bronze in four finishes—dull bronze, Roman gold, dull green and steel gray. The "Indian" desk set, which is reproduced above, tells the story of the aborigine and the passing of his supremacy. Worked out in a jewel-like technique, by Waldine Tauch, the set depicts scenes of Indian life, from the war dance to the peaceful harvest. The bowls, done by a special process in bronze and copper, are unique in coloring.

Modern Tapestries

[Continued from page 18]

Minnesota to North Carolina, sometimes followed personally and sometimes by letter, have been exciting, sometimes productive, always interesting. . . .

"There are so many angles at which to approach the tapestry of today, not the least interesting being the intimate angle; it is the joy work of an artist, the unique medium of expression of many of the greatest, the relaxation of the designer, sculptor or musician—a work which suggests the fire on the hearth under the glow of a lamp.

"In 1879 William Morris had a loom set up in his bedroom at Kelmscott so he could work early and late. He kept a record entitled 'Diary of Work on Cabbage and Vine Tapes-

try.' This was the small beginning of the great Merton Abbey Looms. Fourteen years later William Baumgarten introduced tapestry making into the United States. He brought the weavers and a small loom from France—and here in this collection is exhibited the first tapestry produced in America.

"This statement should be qualified, however, to read: the first tapestry produced on a loom under the guidance of the white man in America. Antedating the Baumgarten looms are the tapestries made by the North American Indians. . . . Their superiority in the craft of weaving and their sense of design inherited for centuries from the artisans of the past combine to create tapestries of definite interest to the modern world.

"The modern home cries for tapestries. The rather cold and mechanistic architectural treatment of today calls for the warmth and depth."

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\$5,000,000, is the expression of the spiritual and artistic mentality of the Middle Ages, unimpaired by the addition of objects of later times. The earliest piece, a medallion with a portrait of Christ in colored enamel, dates from the VIII century and the most recent piece, a large relic cross, was added in 1483, nine years before Columbus discovered America. Every item in the collection was executed for or collected by members of the royal family of Brunswick-Lueneburg, which has owned them without a single change of hands from 600 to 900 years. While on exhibition at the Goldschmidt and Reinhardt galleries in New York the treasure proved so popular that the galleries were kept open Sundays in addition to the regular week days.

Among the Print Makers, Old and Modern

Stress of the Times Is Interpreted by a Wall Street Lawyer



"The Call for Margins," by James N. Rosenberg.



"Wall Street Christmas Festivities."



"Nov. 13 Mad House 1929."

This is the age of art as an avocation. Business and professional men all over the country are studying art, not alone as appreciators but as creators. There are so many business men's art clubs that they have formed a national federation. Now and then a member will retire from his old sphere and become wholly an artist. New York's best known artist in this category is

James N. Rosenberg, famous Wall Street lawyer. When he retires from his exceedingly busy career, he will probably become "all artist."

Mr. Rosenberg believes that art should interpret its own age rather than imitate some preceding age. When the present financial stress arrived, he had just finished mastering the art of lithography, which he added to that of paint-

ing. He set about to record his impressions of the crisis. He made two compositions, and now has added a third. All of them are reproduced above. They are topical, and they present the psychology of Wall Street as understood by a sensitive artist who is "inside." Theatre-goers will remember Mr. Rosenberg's drama built on the same theme—"Wall Street."

College Society Selects an Alfred Hutt

Alfred Hutt's etching "Across the Valley" is the first print selected by the advisory committee of the newly formed American College Society of Print Collectors for distribution among its members. Twice a year this society, which was organized to stimulate a better appreciation and understanding of the graphic arts among the under-graduate student body of American universities and colleges, selects a print to form a nucleus for permanent collections in its member institutions. The second print will be by Frank Brangwyn.

Among the etchers who have consented to



"Across the Valley." Etching by Alfred Hutt.

make prints for the society are Samuel Chamberlain, Martin Hardie, A. W. Heintzelman, John Cameron. Membership is limited to 150.

This year's advisory committee: Prof. Marques E. Reitzel, Rockford College, chairman; Prof. S. C. Burton, University of Minn.; Prof. Ralph Fanning, Ohio State University; Prof. Edward Lake, University of Illinois; Prof. Katherine Macartney, University of Iowa; Leila Mecklin, American Federation of Arts; H. Keith Baltzer, Dakota School for Boys.

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Among the Print Makers, Old and Modern

A Zorn Auction



"An Irish Girl," by Anders Zorn.

The important Robert Scoville collection of etchings by Anders Zorn, together with two original drawings, will be dispersed at auction at the American Art Galleries, New York, the evening of Jan. 8. Reproduced herewith is one of the outstanding items, "An Irish Girl," signed with the title "Une Irlandaise de New York" in the artist's hand. Only about thirty impressions of this plate were made.

Included are some of the finest and rarest works by the great Swedish etcher: "The Cousins," "Mary," "With Her Child," "The Waltz," "The toast," "King Oscar II," "Self Portrait With Model II," "A Swedish Madonna" and "Self Portrait 1916," considered one of the artist's best portrait plates. Also there will be some of Zorn's most famous nudes, such as "The Guitar-Player," "Dagmar," "The Bathers (Evening)," "Shallow," "The Swan," and "Early."

The two drawings are a pen-and-ink, "Girl Tying Her Hair Ribbon," a characteristic sketch showing one of the artist's favorite subjects, Mora the peasant girl; and a self portrait in pencil showing Zorn at the age of 35, signed and with a dedication in Swedish.

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Currier & Ives Print Makes Auction Bow



"Nipped in the Ice." Lithograph by Currier & Ives.

Reproduced herewith is the rare Currier & Ives print, "Nipped in the Ice," which was sold at public auction for the first time recently at the E. A. Haaseman Galleries, New York, where it established the original auction price of \$225. The buyer has loaned the print to the New York Public Library for exhibition.

Another feature of this auction was the

selling of Harry T. Peter's "Currier & Ives, Print Makers to the American People," for \$300. Volume I passed into the possession of the purchaser, but Volume II, to be published at \$75, is not yet off the press. Delivery is guaranteed to the purchaser of Volume I at the subscription price. This is probably the first time a "future" or "right" has been sold in an art auction room.

Ornament Prints

Some 1,300 ornament prints by and after French designers of the XVIII century have recently been added to the Print Collection of the Boston Museum for the use of designers and students. The collection emphasizes the tendency among designers of every period to draw upon the art of other nations and of the past for ideas. It was a significant event in France when Chinese porcelains and silks made their appearance at the Court of Louis XIV. The designer played with the new ideas, absorbed and transformed them, and finally brought them forth in an altogether fresh form which reflected the French mind of the XVIII century rather than the original Chinese spirit.

Six hundred of the designs are by and after Jean Francois Pillement. Of his imaginative designs and their influence, Henry P. Rossiter, curator of prints, wrote in the current *Museum Bulletin*:

"As Sir John Mandeville confesses in his reported 'Travels,' 'Of Paradys ne can I not speken properly for I was not there,' so of China might have said those French painters of the rococo who added a gay interlude to the story of decorative design by adapting and borrowing freely the picturesque and unfamiliar from Chinese art. . . . The bizarre figures, the delicate tones and gracious curves of the fascinating objects came as a revelation and opened up new and delectable vistas. Things Chinese were everywhere in favor and China became preferred among the nations in European art, literature and fashions."

The widespread influence of Chinese Art left few fields of the designer and craftsman untouched and, "while the more costly and elab-

orate works in painted wall-decorations and tapestry were justly celebrated and influential in larger centers, they did not affect so many persons as the collections of prints and drawings which were extensively published and circulated for provincial or home use. . . . That the textile designers of Lyons and workers in other fields dipped unsparingly into the compositions of Jean Pillement is confirmation of their excellence. The 'small people' of the day could not have been better served with patterns for their chintzes, cretonnes, cottons and embroideries, nor the fashionable with designs for their porcelain cups from which to sip bohea."

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The News and Opinion of Books on Art

The "Human Hornet"

James McNeill Whistler, "that human hornet," is reevaluated both as an artist and as a man in James Laver's "Whistler" (Cosmopolitan Book Corp.; New York; \$5). Mr. Laver traces his subject's life through youth, his three years at West Point, his work in the Coastal Survey Bureau (a job he got through the help of Jefferson Davis), where his art life began with the etching of charts and maps, his arrival in 1855 in the Latin Quarter and his career thence on. Laver writes understandingly of Whistler's many quarrels, the famous lawsuit with Ruskin and his various "Mimis" (or "Kikis" as later writers call them), "part houri, and part guardian angel, part playmate and part odalisque." The 318 pages of text are well illustrated.

Richard Le Gallienne, reviewing the book in the New York Times, paints a rather severe picture of Whistler, the "personality": "Whistler, the supreme egoist, and Whistler, the human hornet, doubtless, still have their admirers. But, to speak bluntly, the Baltimore 'Cavalier' behaved too often like a cad for one's pleasure, and the wit which delighted to bring cruel discomfiture on his victims, who were usually good friends to whom sometimes he owed much for their loyalty, was little more amusing than the brutality of a nature arrogant to silliness."

As a portrait of the artist Mr. Laver uses Du Maurier's character "Joe Sibley" in "Trilby," for whom Whistler was the original. "Joe Sibley" appeared in "Trilby" in serial form in *Harper's Magazine*, but later Du Maurier cut him from the book because of Whistler's objections. A partial quotation follows:

"Then there was Joe Sibley, the idle apprentice, the King of Bohemia, le roi des truands, to whom everything was forgiven, as to Francois Villon, 'à cause de ses gentillesces,' Always in debt, like Svengali; like Svengali, vain, witty and a most exquisite and original artist; and also eccentric in his attire (though

clean), so that people would stare at him as he walked along—which he adored! But, unlike Svengali, he was genial, caressing, sympathetic, charming; the most irresistible friend in the world as long as his friendship lasted—but that was not forever. The moment his friendship left off, his enmity began at once. Sometimes this enmity would take the simple and straightforward form of trying to punch his ex-friend's head; and when the ex-friend was too big, he would get some new friend to help him. And much bad blood would be caused in this way—though very little was spilt. And all this bad blood was not made better by the funny things he went on saying through life about the unlucky one who had managed to offend him—things that stuck forever."

Mr. Le Gallienne quotes a few phrases from the closing chapter as indicative of the author's reevaluation of Whistler as an artist:

"Whistler was a superb decorator and his influence on decoration continues. . . . But in painting it is another story. He was too personal and too sophisticated. The neo-primitives of the modern studios, the admirers of Negro art, the 'strong' painters of today can have little use for an artist whose canvases were the epitomes of all that is refined, civilized and reticent. . . . So far as modern easel painting is concerned, Whistler is in complete eclipse, was so, indeed, before he died. Yet the elimination of the anecdote which has liberated painting from the trammels of literature . . . was partly, at least, his work, and for that we may be grateful and for that he may still be honored."

"The name of 'greatest painter of the nineteenth century' which his first biographers so rashly bestowed upon him may be disputed by many artists—by Constable, by Ingres, by Manet, by Degas—but his own particular niche is secure. What he set out to do he did with singular perfection, and that is all we have the right to demand of any artist."

"Alas! poor Yorick! Where be your 'Ten O' Clocks' now?"

Syllabus on Appreciation

Many books have been written for the artist and layman but few for the pedagogue in art appreciation, a field which is now covered by Walter Klar and Theodore Dilloway who have collaborated on a syllabus entitled "The Appreciation of Pictures" (New York; Brown-Robertson Co., Inc.; \$1).

The text contains definite lesson plans, many in detail, which "are in keeping with the most recent theories in classroom instruction." In addition to these, the first few pages are devoted to the psychology of picture appreciation, from which one learns that art appreciation is an aesthetic experience and that the ability to appreciate art is not a universal gift. Therefore, a technique for the development of picture appreciation is necessary whereby the student's point of view may be extended and opportunities provided for the exercise of his aesthetic reactions. The authors have attempted to include in their graded lesson plans, which can be adapted to individual needs by the teacher.

A Conspiracy

A masterpiece is no isolated miracle, but a conspiracy between a man of genius and his epoch.—*Harriet Monroe*, in "Poetry."

Fixing the Truth

Dealing with fundamental principles in the making of art is "Art Principles in Practice" by Henry Rankin Poore (New York; G. P. Putnam's Sons; \$4.00). This is a theme that has been made the subject of many books, but Mr. Poore in a very readable way emphasizes "for student and layman" the essentials, brings in the contemporary point of view and encourages the reader to pursue his own investigation further.

This edition complements and elaborates on the author's first two works, "Pictorial Composition" and "The Conception of Art." It mayhap repeats some of the arguments upon the principles of graphic art found in these other books, but, as the author says, "this will probably prove an enforcement of truth, and will result in fixing that truth more firmly."

Mr. Poore draws a careful distinction in the first chapter between rules and principles. He says that the principles of art occupy the same position in aesthetics as does the code of ethics in law. Rules are for the artist to make for himself after he is acquainted with the principles and his mind is stimulated to apply them to the case in hand. He also stresses the fact that the principles of art, in their true substance, remain unaltered.

He devotes the rest of the book to chapters on principles of construction, domination or principality, balance, proportion, sequence, congruity, rhythm, contrast, design vs. pattern, as well as many other interesting points. There are 80 illustrations in the book.

"The Art Spirit"

The fifth edition of Robert Henri's "The Art Spirit," compiled by Margery Ryerson (J. B. Lippincott & Co., Philadelphia, \$3.00); contains reproductions of 16 pictures by Henri offering to the reader a better means of knowing his work and of understanding certain things he points out and stresses in his notes and criticisms.

"The Art Spirit" contains gleanings and excerpts of a brilliant mind flooded with an insight of deep feeling, the product of years of training and vision. If studied with an impressionable and receptive mind, it is of much value to an art student, especially if he has been working in school with a closed mind and only catching a gleaming of wisdom here and there. Small phrases have vital meanings, and some paragraphs contain whole theses.

Many books have been written on art, dealing with lines, draftsmanship and composition, but "The Art Spirit" offers more, for it deals with the soul of art. It affords not only a guide book to the elements of art, but it is an inspiration.

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Historical Rarities

Rare Americana, consisting of 344 items, the property of Elisha W. McGuire, and comprising early almanacs, important books relating to Indians, the Revolution and early travels, first editions by American authors and autograph letters will be dispersed at the American Art Galleries, New York, the afternoon of Jan. 14.

Among the outstanding items are the original edition of the Articles of Confederation, printed at Lancaster, 1777; a Revolutionary broadside of July, 1775, issued and signed by Jonathan Trumbull, Governor of Connecticut; and the rare French and Indian War pamphlet, "A Memorial containing a summary Views of Facts, with their Authorities," New York, 1757. There is no known auction record of the latter since the Brinley sale in 1879, in which it was described as "rare." Translated from three French volumes, printed in Paris by order of the King in 1756, the pamphlet gives an account of all the transactions in America from 1749 to 1756.

Of highly important historical interest is the non-importation broadside issued by the merchants of New York in 1769. The letter is signed by four merchants who apparently constituted a committee of the newly formed Chamber of Commerce. It was sent to the merchants of Norwich to form the second non-importation agreement, which led to the revival of the Sons of Liberty. The letter follows:

"Boston and this Place, having considered and adopted; and Philadelphia having also acceded to the Measure of restricting the Importation of Goods from Great-Britain; as the most certain and effectual Means of procuring a Repeal of the Act of Parliament, imposing duties on Paper, Glass, &c.—We are, in behalf of the Merchants and Traders of this City, to address you on that Subject, and as it is also the general Opinion of our Friends in England, that the Measure proposed, is the only one which can relieve us; we are to request, that the Merchants and Traders with you, will concur in the said measure of importing no Goods from Great-Britain, or buying of those (if any so abandoned may be found among you) who shall import them . . . United we may preserve our invaluable Liberties and Privileges, but divided, must submit to the Oppressions imposed on us."

Americans Missed

The auction of 39 items from the St. Gall (Switzerland) library held in Berlin recently—a sale which stirred up strong public agitation in the Helvetian Republic against such exportations of national art treasures and caused

the authorities to pass additional legislation to prevent a repetition—did not prove a success from the auctioneer's point of view. The *London Observer*: "Owing to the absence of American dealers, bidding did not rise very high. One-third of the collection was not sold, and the rest fetched only 60 per cent of the prices expected, amounting to 150,000 (about \$36,000), 70 per cent of which will go to the Convent of St. Gall."

A London firm bought several leaves, supposedly for the British Museum, among which were two engravings of Saint George and Saint Andrew, estimated at \$7,500 apiece, but bringing only half that price.

Second Can't Be First

Charles F. Hartman, rare book dealer who specializes in Americana in his auction galleries at Metuchen, N. J., announces that he will hold no more sales of medium priced material this season, but will concentrate on the more important items. At present he is working on three catalogues of outstanding and important Americana which will be put up for dispersal early in 1931.

In the catalogue of Mr. Hartman's most recent sale appeared a typical Hartmanian preface in which he arrives at the logical definition of what constitutes a "first": "No second printing can be a first edition. If a Galsworthy was first printed in New York and three weeks later in London, no amount of talking will make the London edition the first impression. If Washington Irving and James Fenimore Cooper during their sojourn abroad got out some of their books first in England, those will be the first editions. Future bibliographers will certainly laugh about our nonsensical arguments to have it otherwise."

First Editions

The library of a New York collector, consisting of first editions of important and popular authors—Sir James M. Barrie, R. D. Blackmore, Joseph Conrad, Walter de la Mare, Charles Dickens, Thomas Hardy, A. E. Housman, Rudyard Kipling, John Masefield, Edgar Lee Masters, James Stephens, Robert Louis Stevenson—will be dispersed at the American Art Galleries, New York, the afternoon of Jan. 7. Of the 220 items that make up the catalogue, practically every book is in half or full morocco slip or solander case.

A choice item is a first edition of Edgar Lee Master's "Spoon River Anthology," New York, 1915, with a quotation of the opening lines of a poem, inscribed by Masters on the front end-page: "Where are Elmer, Herman, Bert, Tom and Charley, the weak of will, the strong of arm, the clown, the boozier, the fighter? All, all, are sleeping in the hill."

A Rosenbach Fellowship

Dr. A. S. W. Rosenbach has given the University of Pennsylvania \$20,000 for the establishment of an honorary fellowship in bibliography. It is believed to be the first fellowship in this field to be established at a university in the United States.

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The books are related to the subjects which interested Mr. Culin—ethnology of Japan, China, India; the peasant art of Southern Europe; Negro art; North American Indian art and costumes. To distinguish the Culin volumes from the other books, a special bookplate has been placed in each volume, the design adapted from a bas relief of the Han Dynasty at the suggestion of Dr. Herbert J. Spinden, Mr. Culin's successor.

A 500th Anniversary

On Christmas Eve, 1430, King Henry VI of England, received a prayer book as a gift from the Duke and Duchess of Bedford, which surviving today in almost perfect condition is known as the "Bedford Missal." Not long ago it was saved to the British nation by being bought for the British Museum. The year 1930 marked half a millennium of its existence.

"It consists of 300 leaves of vellum," writes H. Littlehales in *Art and Archaeology*, "every one of which contains one or more pictures representing historical, scriptural and other events, each picture being a little gem in itself and retaining its vivid coloring as though it were finished yesterday. Most of the pictures are set two on a page and are circular in form. Others, but few in number, are of almost full-page size. These represent the building of the Ark, the erection of the Tower of Babel, etc. Each page has a beautiful border of wavy lines."

"The volume was made for John, Duke of Bedford and Regent of France, and his wife Anne. The Duke was the son of King Henry IV of England. The portraits of the Duke and Duchess may be seen on the backs of pages 256-7, their arms, badges and mottoes on various other pages. After a time it came into possession of Henry II of France, whose arms, with those of his queen Catherine de Médicis, are painted on shields originally bearing the arms of the first owners."

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Fifty Sixth St. Galleries, 6 E. 56th St.
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Gallery of Marie Sterner, 9 E. 57th St., N.Y. C.
Pascal Gatterdam, 145 W. 57th.
G. R. D. Studio, 58 W. 55th St.
Grand Central Art Galleries, 15 Vanderbilt Av.
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Hyman & Son, 653 Lexington Av.
Thos. J. Kerr, 510 Madison Av.
Kleinberger, 12 E. 54th St.
J. Leger & Son, 695 5th Av.
John Levy Galleries, 1 E. 57th St.
Macheth Gallery, 15 E. 57th St.
Masters' Art Gallery, 28 W. 57th St.
Manrol Gallery, 689 Madison Ave.
Metropolitan Galleries, 578 Madison
Mitch Galleries, 108 W. 57th St.
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J. B. Neumann, 9 E. 57th St.
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Arthur U. Newton, 4 E. 56th St.
Reinhardt Galleries, 730 5th Av.
Paul Rosenberg & Co., 647 5th Av.
Schultheis, 142 Fulton St.
E. & A. Silberman, 133 E. 57th St.
Van Dusen Galleries, 21 E. 57th.
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Howard Young Galleries, 634 5th Av.

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Griscom Galleries, 1632 Walnut St.
Neuman Galleries, 1732 Chestnut St.
Renaissance Galleries, 1807 Chestnut St.

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J. J. Gillespie & Co., 639 Liberty.

PROVIDENCE, R. I.—
Nathaniel M. Voss, 287 Thayer St.

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Lawrence Art Galleries, 3515 Oaklawn Avenue.

HOUSTON, TEX.—
Herzog Galleries, 3619 Main St.

SAN ANTONIO, TEX.—
Milam Galleries, 1142-46 Milam Bldg.

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E. H. & A. C. Friedrichs Co., 40 E. 43rd St., N.Y.

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Samuel Morz, Inc., 24 W. 58th St., N.Y. City.

BRONZE FOUNDERS

International Art Foundries, 545 5th Ave., N.Y.

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Florentine Art Plaster Co., 2217 Chestnut St., Philadelphia, Pa.

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Serge Roche, 4 Rue Victor-Masse, Paris.

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Fine Art Society, 148 New Bond St., London.

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Abbott School of Fine and Com. Art, 1624 H. St., N.W., Washington.

American Academy of Art, Dept. 40, 1125 Kimball Bldg., Chicago, Ill.

Alexander Archipenko, 16 W. 61st St., N.Y.

Art Institute of Chicago, Box A.A., Michigan Av., at Adams St., Chicago, Ill.

Art Students League, 215 W. 57th St., New York City.

Boston Museum School, Penway Rd., Boston, Mass.

George Elmer Browns Art Class, Provincetown, Mass.

Calif. School of Arts and Crafts, Oakland.

Calif. School of Design, 528 Powell St., San Francisco, Cal.

Calif. School of Fine Arts, Chestnut and Jones, San Francisco.

Scott Carbes School, 126 Mass. Av., Boston.

Carnegie Inst. of Technology, Pittsburgh, Pa.

Chester Springs School, Chester Sprgs., Pa.

Chicago Academy of Fine Arts, 18 So. Michigan Av., Chicago, Illinois.

Chouinard School of Art, 341 So. Grandview, Los Angeles, Calif.

Cleveland School of Art, Cleveland, O.

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A-Top the Flatiron Bldg., 23rd & Broadway, N.Y.C.

Corcoran School of Art, Washington.

A. K. Cross, Boothbay Harbor, Me.

Adam Dabrowski Studio School of Woodcarving, 241 Fulton Street, Brooklyn, N.Y.

Art School of the Detroit Society of Arts and Crafts, 50 Watson St., Detroit, Michigan.

Dayton Art Institute, Dayton, Ohio.

Designers Art School, 376 Boylston St., Boston.

Ezeler School of Art, 729 Boylston St., Boston.

Louis Gehring, Home Study Course, 96 Fifth Ave., N.Y.C.

Girls Central School of Art, Y.W.C.A., Brooklyn, N.Y.

Grand Central School of Art, 7021 Grand Central Terminal, N.Y.C.

Harrisburgh School of Art, 608 N. 2d St., Harrisburgh, Pa.

Kansas City Art Institute, 3500 Warwick Blvd., Kansas City, Mo.

Layton School of Art, Milwaukee, Wis.

Livingstone Academy, 1333 F. St., N.W., Washington, D. C.

Maryland Institute, Baltimore, Md.

Metropolitan Art School, 58 W. 57th St., N.Y.

National Academy of Art, 230 E. Ohio St., Chicago, Illinois.

National School of Fine and Applied Art, Connecticut Ave., and M St., Washington, D.C.

Nann Los, 1947 Broadway, N.Y. City.

N.Y. School of App. Design for Women, 160 Lexington Av., N.Y.

N.Y. School of Fine & Applied Art, 2239 Broadway, N.Y. City.

N.Y. University, College of Fine Arts, 250 E. 43rd St., N.Y.C.

Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.

Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.

Phila. School of Design for Women, Broad and Master, Phila.

Pratt Institute, Brooklyn, N.Y.

School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.

School of Applied Art, Battle Creek, Mich.

The School of Fine Arts, 234 Beacon Street, Boston, Mass.

St. Louis School of Fine Arts, Room 24, Washington University, St. Louis, Mo.

Syracuse University, Room 16, Administration Bldg., Syracuse, N.Y.

Traphagen School of Fashion, 1680 Broadway, N.Y.

Vesper George School, 42 St. Botolph St., Boston, Mass.

Watson-Guptill School of Art, 209 Wash. Park, Brooklyn, N.Y.

Wilmington Academy of Art, Wilmington, Del.

Worcester Art Museum School, 24 Highland St., Worcester, Mass.

SCULPTORS

Ruth Norton Ball, Indian Arts Bldg., Balboa Park, San Diego, Calif.

STUDIOS—COMMERCIAL ART

Graphic Studio, 503 Granger Block, San Diego, Cal.

TRAVEL-TOURS

Boyd Tours, 724 5th Ave., New York City

Temple Tours, Boston, Mass.

Saint-Gaudens

France's proposed memorial to Augustus Saint-Gaudens, famous American sculptor, which was started two years ago by a group of American women married to Frenchmen, still lacks 130,000 francs (about \$6,200) of the sum required for its completion, in the little town of Saint-Gaudens, according to an announcement of the committee in charge of construction. Saint-Gaudens was born in the United States of a French father and an Irish mother and at the height of his career was considered by many critics the greatest of American sculptors. Despite the fact that the French parliament did the unprecedented thing of vot-

ing 200,000 francs toward the monument, the sculptor's native country has so far given it no official recognition.

The committee suggests that each of the American cities which possesses a public work by Saint-Gaudens subscribe the small sum of \$2,000, which would make it possible to unveil the monument upon the 30th anniversary of the sculptor's death—1938. Helen W. Henderson, Paris art critic of the Philadelphia Inquirer, wrote: "On the road which links Luchon, Pau and Biarritz . . . the terraced town of Saint-Gaudens dominates the scene. Here a wide prospect faces the impressive range of the Pyrenees and here it is intended to erect the memorial, executed by Pierre Fels. A bust

of Saint-Gaudens will be placed below figures of France and America, whose hands are extended toward one another."

Kirchmayer's Gift to Boston

John Kirchmayer, widely known sculptor and wood carver, who died on Nov. 29, left a large collection of his furniture and wood carvings to the Boston Museum of Art. Mr. Kirchmayer was a native of Oberammergau, Germany, where he took a minor part in the Passion Play as a young man. Should the bequest not be accepted the works will go to the Detroit Institute of Arts.

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERIES—Indefinite: Paintings, woodblocks, engravings.

Mobile, Ala.
ALLIED ARTS GUILD AND PUBLIC LIBRARY—Jan.: Paintings from the Member's Summer Exhibition of the National Arts Club.

Laguna Beach, Cal.
LAGUNA BEACH GALLERY—Jan.: Winter exhibition by members.

La Jolla, Cal.
ART ASSOCIATION—Jan.: Eleventh Annual Exhibition.

Los Angeles, Cal.
DALZELL HATFIELD GALLERIES—Jan.: Paintings, Paul Dougherty, William Hirschel, Charles H. Davis; Lithographs, Jose Clemente Orozco.
LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART—Jan.: Group exhibition; paintings, Jean Crawford Adams, Max Weber; Camera Pictorialia.
UNIVERSITY OF CALIFORNIA (Art Dep't)—Jan. 4-18: Paintings, Edith Truesdale.

Pasadena, Cal.
PASADENA ART INSTITUTE—Jan.: Fourth Annual Exhibition by California Artists.

Sacramento, Cal.
CALIFORNIA STATE LIBRARY—Jan.: Etchings, engravings, lithographs.
KINGSLEY ART CLUB—Jan. 5-19: Water colors, Loretta Van Horne. Jan. 19-Feb. 2: Local fifth annual exhibition.

San Diego, Cal.
FINE ARTS GALLERY—Jan. 15-Feb. 15: Contemporary Spanish paintings; Old Masters (Van Dieman Galleries, N. Y.); water colors by Arthur B. Davies.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Jan. 4: Contemporary English Etching Exhibition; lithographs, James MacNeill Whistler. Jan.: Old Masters of the Italian, Dutch, Flemish, French and Spanish schools; Cambodian heads in bronze and stone (S. & G. Gump); oil paintings by Cleveland artists. Jan. 8-Feb. 7: Scroll paintings on paper and silk, water colors and block prints, by Rokuichi and Chiura Obata. Jan. 20-Feb. 20: Exhibition by Giorgio di Chiaro. S. & G. Gump. Jan. 4-17: Small sculpture by Rodin. Jan. 19-31: Drawings, Peter Arno and Miguel Covarrubias.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—to Jan. 10: Color prints, oil paintings, Richmond Irwin Kelsey.

Santa Maria, Cal.
COLLEGE ART CLUB—Jan.: Exhibition of student work from the New York School of Fine and Applied Art (A. F. A.).

Denver, Colo.
DENVER ART MUSEUM—Jan.: Exhibition of the art of the American Indian.

Greeley, Colo.
COLORADO STATE TEACHERS COLLEGE—To Jan. 14: Facsimile of drawings by Dutch and Flemish masters. Jan.: Exhibition of student work from the Educational Alliance Art School, New York.

Norwalk, Conn.
SILVERMINE TAVERN AND GALLERIES—To Jan. 5: Paintings and pastels, Carl Schmitt.

Wilmington, Del.
WILMINGTON SOCIETY OF FINE ARTS—To Jan. 5: Exhibition of glass, ceramics, textiles.

Washington, D. C.
ARTS CLUB OF WASHINGTON—To Jan. 10: Exhibition, Franklyn, Edith Hoyt; sculpture, Louise K. Sparrow; Jan. 10-24: Exhibition, W. Lester Stevens, Love Porter. **GORDON DUNTHORNE GALLERY**—Jan. 31-Feb. 20: Water colors of Soviet Russia, Eliot O'Hara (A. F. A.). **PHILLIPS MEMORIAL GALLERY**—To Jan. 25: Exhibition, Pierre Bonnard; Decorative panels, Augustus Vincent Tack, Marin, Dove and others; America from Eakins to Kantor; Twelve Americans; exhibition by old and modern masters. **UNITED STATES NATIONAL MUSEUM**—(Smithsonian Museum)—Jan. 5-Feb. 1; Etchings, Abbo Ostrowsky.

Orlando, Fla.
ORLANDO ART ASSOCIATION—Jan. 7-21: Water colors, Harold Hilton.

St. Petersburg, Fla.
ART CLUB—Jan. 6-20: Exhibition, Janet C. King.

Atlanta, Ga.
HIGH MUSEUM OF ART—To Jan. 15: Paintings, George Elmer Browne. Jan. 15-30: Portraits, W. S. Conrow.

Honolulu, Hawaii
HONOLULU ACADEMY OF ARTS—Jan.-Feb.: Loan exhibition of Chinese Chon bronzes and paintings from the Japanese Decorative School. Jan.: Paintings, Jean Negulesco. To Feb. 1: Woodblock prints by Albrecht Durer on the Life of the Virgin. Jan. 15-30: Lithographs, etchings, sketches, facsimile water colors, etc., Frank Brangwyn.

Bloomington, Ill.
ART ASSOCIATION—To Jan. 6: New group by members of the North Shore Arts' Ass'n (A.F.A.).

Chicago, Ill.
ART INSTITUTE—To Jan. 9: Costume exhibit. To Jan. 12: Christmas exhibition of work by children of the Sat. morning classes of School of the Art Institute. To Jan. 18: Loan exhibition of paintings, drawings and prints, Henri de Toulouse-Lautrec; Paintings, Louis Ritman; sculpture, Serge Yourievitch; work by pupils of the Cizek School of Vienna. To Jan. 25: Second Annual International Exhibition of Lithography and Wood Engraving. To Jan. 15: French quilting; church embroideries; XVI to XIX century carpets. Jan. 19-Feb. 15: International exhibition of decorative metal work and cotton textiles (A. F. A.). **CARSON, PIRIE, SCOTT & CO.**—Jan.: Exhibition, Leon Kroll. **CHICAGO GALLERIES ASSOCIATION**—Jan. 5-24: Oil paintings, Anna Lynch, Elizabeth K. Peyraud, Ethel L. Coe; water colors, Albert Worcester. **MARSHALL FIELD PICTURE GALLERIES**—Jan. 24-Feb. 7: Seventh Annual Hoosier Salon. **PALETTE & CHISEL CLUB**—To Jan. 15: Exhibition by members. **MICHIGAN INFORMATION BUREAU**—Jan.: Paintings, Maud Miller Hoffmaster.

Decatur, Ill.
DECATUR INSTITUTE OF CIVIC ARTS—To Jan. 11: Paintings, Ostransky. Jan. 11-Feb. 4: American oil paintings of the North Shore Art Association.

De Kalb, Ill.
NORTHERN ILLINOIS STATE TEACHERS COLLEGE—Jan. 5-20: Japanese prints (A.F.A.).

Peoria, Ill.
ART INSTITUTE—To Jan. 5: Oils, water colors and prints, Peoria artists. Jan. 5-26: 1930 New York Water Color Rotary (A. F. A.).

Rockford, Ill.
ART ASSOCIATION—Jan. 5-31: Philadelphia All American Architects show; 1930 New York Water Color Rotary (A. F. A.).

Springfield, Ill.
ART ASSOCIATION—Jan.: Local family portraits, modern paintings.

Evansville, Ind.
SOCIETY OF FINE ARTS AND HISTORY—To Jan. 23: Art of the Southwest (A. F. A.).

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Jan.: Annual exhibition of paintings by American artists; Niblack collections; color prints, Gustave Baumann; drawings and lithographs by Orozco.

Richmond, Ind.
ART ASSOCIATION—Jan.: Sculpture by American sculptors; bronzes.

Manhattan, Kans.
K. S. A. COLLEGE GALLERY—Jan. 5-19: Oil paintings, Thirza Mossman.

Wichita, Kan.
ART ASSOCIATION—Jan.: Annual American block prints exhibition.

New Orleans, La.
ISAAC DELGADO MUSEUM OF ART—Jan.: Paintings by Taos and Santa Fe artists; Mexican wood cuts, Prescott Chaplin (Art Ass'n of N. O.).

Portland, Me.
L. D. E. SWEAT MEMORIAL MUSEUM—Jan. 10-Feb. 1: Drawings by the Cambridge School; domestic architecture and landscape architecture.

Baltimore, Md.
MUSEUM OF ART—To Jan. 12: Etchings, William Meyerowitz; paintings, Theresa Bernstein, Frank Horowitz, Ramon De Zubiaurre. Jan. 15-Feb. 28: First Baltimore Pan-American Exhibition of Contemporary Paintings. **PURNELL GALLERIES**—Jan.: Contemporary etchings; old paintings.

Boston, Mass.
MUSEUM OF FINE ARTS—XVIII century French designs, Boston Society of Architects; Durer's Life of the Virgin. **BOSTON ART CLUB**—To Jan. 10: Exhibition by members, Exhibition, Bessy E. Creighton. **J. F. OLSON GALLERY**—To Jan. 6: Water colors, W. Lester Stevens; block prints, Mabel Pugh. **SOCIETY OF ARTS AND CRAFTS**—Jan.: American pottery (A. F. A.); sandwich glass medallions, Charles J. Connick. **NEW ENGLAND SOCIETY OF CONTEMPORARY ART**—To Jan. 10: Annual exhibition by members.

Hingham Center, Mass.
PRINT CORNER—Jan.: Etchings, John Taylor Arms, A. Hugh Fisher, etc.

New Bedford, Mass.
FREE PUBLIC LIBRARY—Jan.: Illustration by Thornton Oakley (A. F. A.).

Springfield, Mass.
INTERNATIONAL Y. M. C. A. COLLEGE—Jan. 5-Feb.: Oils, water colors, etchings and lithographs, Frederick K. Detweiler. **CITY LIBRARY**—Jan. 5-Feb.: Educational exhibition in lithography on stone.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—Jan. 2-30: Annual Exhibition of Michigan Artists.

Grand Rapids, Mich.
GRAND RAPIDS PUBLIC LIBRARY—Jan.: Work by water colorists (A. F. A.).

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Jan.: French impressionists; Chicago World's Fair Posters.

Minneapolis, Minn.
MINNEAPOLIS INSTITUTE OF ARTS—Jan.: Historical exhibition of British water colors; tapestries from Flanders and France; Japanese color prints from the Tuttle and Hale collections; etchings by Whistler and his contemporaries; paintings by the pupils of Cizek; mural paintings by Minneapolis high school students; pottery from The Mimbres and Gila valleys; Chinese, Near Eastern and Egyptian antiquities from the Lily Place collection; Chinese jades and porcelains and Persian pottery from the Alfred E. Pillsbury collection.

St. Louis, Mo.
CITY ART MUSEUM—Jan.: XIX century French paintings; modern Japanese wood block prints; photographs by the Missouri Photographical Society. **ST. LOUIS ARTISTS' GUILD**—To Jan. 5: 18th Annual Salon of Paintings and Sculpture by St. Louis artists.

Springfield, Mo.
SOUTHWEST MISSOURI STATE TEACHERS COLLEGE—Jan.: Wood block prints in color (A. F. A.).

Jackson, Miss.
MISS. ART ASSOCIATION—Jan. 2-17: Graphic Arts (Anderson Galleries, Birmingham, Ala.).

Lincoln, Neb.
UNIVERSITY OF NEBRASKA—Jan.: Collection of honor award exhibits from the Southern California Chapter A. I. A. (A. F. A.).

Omaha, Neb.
ART INSTITUTE—Jan.: Water colors by the Cleveland group.

Hanover, N. H.
DARTMOUTH COLLEGE—Jan. 15-30: Philadelphia Water Color Club's Rotary (A. F. A.).

Blairstown, N. J.
BLAIR ACADEMY—Jan. 26-29: Contemporary prints (A. F. A.); Facsimiles of work by French, German and Dutch modernists.

Montclair, N. J.
ART ASSOCIATION—Jan. 2-Feb. 1: Painting and sculpture by living Americans.

Newark, N. J.
NEWARK MUSEUM—Jan.: American primitive paintings; Mediterranean culture; Vergilian exhibit; arts of old Japan; American painting (1700-1900); modern American paintings and sculpture.

Binghamton, N. Y.
ART GALLERY & MUSEUM OF THE PUBLIC LIBRARY—Jan.: Paintings by members of the faculty of the Grand Central Art School.

Briarcliff Manor, N. Y.
MRS. DOW'S SCHOOL—Jan. 5-30: Etchings by the Brooklyn Society of Etchers.

Brooklyn, N. Y.
BROOKLYN MUSEUM—To Jan. 20: Hungarian art (A. F. A.). Jan.: Exhibition of Brooklyn and Long Artists. **ABRAHAM LINCOLN HIGH**

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SCHOOL—Jan.: Contemporary printed textiles.
Bronxville, N. Y.
BRONXVILLE HIGH SCHOOL—Jan. 18-Feb. 12: Water colors from the NYWCS and the AWCS exhibit.

Elmira, N. Y.

ARNOT ART GALLERY—Jan.: Flower and still life subjects (A. F. A.).

New York, N. Y.

METROPOLITAN MUSEUM—To Jan. 18: French painted and embroidered silks of the XVIII century; Jan.: Prints selected masterpieces; Peruvian textiles; Jan. 13-Feb. 23: Russian icons lent by Russian Soviet Government; Beg. Jan. 11: XV century German Woodcuts. **ARTHUR ACKERMANN & SONS**—Jan.: English XVIII century portraits. **THOMAS AGNEW & SONS**—Jan.: Exhibition by contemporary British artists. **AINSLIE GALLERIES**—Jan.: Paintings contemporary California artists. **AN AMERICAN PLACE**—To Jan. 18: New Paintings, Marsden Hartley. **AMERICAN ART GALLERIES**—Jan. 4-18: Drawings, water colors, lithographs, etchings and dry points, Percy Crosby. **ARDEN GALLERY**—Jan. 6-31: Water colors, Wilmo Heitland; First American show, sculpture, Ernest Dielman. **ARGENT GALLERIES**—To Jan. 10: Color drawings, Georgia Brown Harbeson; Jan. 12-31: Landscapes and Sculpture, National Ass'n Women Painters and Sculptors. **ART CENTER**—Jan. 5-17: Prints contemporary German artists (American Institute Graphic Arts); paintings Margaret Train Samsonoff; Needlepoint designs, Amelia Baldwin. Jan. 5-17: Paintings, Mitchell Myrosh and William Panchak.

BABCOCK GALLERIES—To Jan. 15: Paintings, Thomas Eakins; Jan. 5-17: Pastels, Wilbur Reaser. **BARBIZON PLAZA GALLERIES**—To Jan. 4: Etchings and wood cuts; Watercolors, Passe. **BALZAC GALLERIES**—To Jan. 10: Modern decorative arts; Raoul Dufy, painted linen panels. **BARNARD CLUB**—Jan. 5-19: Landscape paintings, Howard B. Spencer. **JOHN BECKER GALLERIES**—Jan.: Small oils, drawings, lithographs, prints by modern French artists. **BELMONT GALLERIES**—Permanent exhibition of Old Masters. **BROWNELL LAMBERTSON GALLERIES**—To Jan. 17: Modern paintings, Martin Friedman, Joseph DeMartini, Herbert Morgan, Doris Rosenthal. **BRUMMER GALLERIES**—Jan.: Sculpture, Henri Matisse. **OTTO BURCHARD & CO.**—Jan.: Animal motives in early Chinese art. **FRANS BUFFA & SONS**—Jan.: Paintings of Norway, William H. Singer, Jr. **CALO ART GALLERIES**—Jan.: Paintings by American and foreign artists. **CHRISTODORA HOUSE**—To Jan. 12: Water colors from American Water Color Society and New York Water Color Club exhibit. **CONTEMPORARY GALLERIES**—To Jan. 5: G. R. D. collection of modern paintings. **DELPHIC STUDIOS**—To Jan. 5: Mexican exhibition. Permanent: Works of Orozco. **DOWNTOWN GALLERIES**—Jan. 5-23: Memorial exhibition of Pascin. **DUDENSING GALLERIES**—Jan. 12-25: Paintings, Stephen Etnier. **DURAND-RUEL**—Jan. 2-14: Paintings, French artists. Jan. 15-31: Paintings, Holmead Phillips. **FERRAGIL GALLERIES**—To Jan. 11: Paintings, A. E. Cederquist; Watercolors and pastels, Oliver H. P. La Farge. To Jan. 26: Watercolors, Newfoundland, Carl Roters; Paintings, Adele Watson. Jan. 6-19: Drawings, Elizabeth Nagle. **FIFTEEN GALLERIES**—Jan. 5-17: Paintings, Hans P. Scheidacker. Jan.: Members exhibition all mediums. **FIFTY SIXTH STREET GALLERIES**—Jan. 12-24: Sculpture, Richard Recchia; Portraits, Thomas S. Cole; Recent sculpture, Prof. Carle Milles. **PASCAL M. GATTERDAM**—Jan.: Exhibition of paintings. **GRAND CENTRAL ART GALLERIES**—Jan. 20-31: Exhibition, American Society Miniature Painters. **G. R. D. STUDIO**—Jan.: Exhibition by contemporary artists. **HACKETT GALLERIES**—To Feb. 7: Paintings, Jacob Getlar Smith. **MARIE HARKMAN GALLERIES**—Jan.: Paintings, Henri Rousseau. **HENRY STREET SETTLEMENT**—Jan.: Paintings, Cecil Clark Davis, Etore Caser, Anthony Thieme. **HOOPER BOOK-SHOP**—Jan.: Paintings, Lionel Edwards, Cecil Aldin, G. D. Armour. **HYMAN & SON**—Jan.: Old portraits and decorative paintings. **THOMAS J. KERR**—Jan.: Paintings, tapestries and antique furniture. **KLEINBERGER GALLERIES**—Jan.: Special Exhibition of Old Masters. **M. KNOEDLER & CO.**—Jan.: Seventh Annual exhibition Italian and German engravings. **LUCY LAMAR GALLERIES**—Jan. 2-16: Paintings, Lillian Cotton; Sculpture, Albert Stewart. **JOHN LEVY GALLERIES**—Jan.: Mexican art, Orozco, Charlot. Tomayo. **MACBETH GALLERIES**—Jan. 5-24: paintings from Brittany, Jonas Lie; furniture, Val-Kill Shop. **MILCH GALLERIES**—Jan. 5-17: Portraits, William Steene. **MORTON GALLERY**—Jan. 12-26: Paintings, H. V. Schwaneffuel; Watercolors, Juan Tarrasco. **MUSEUM OF FRENCH ART**—To Jan. 10: Competitive exhibition of designs for costumes for Beaux Arts Ball. **MUSEUM OF MODERN ART**—Jan. 14-Feb. 15: Toulouse-Lautrec and Redon. **NATIONAL ART CLUBS**—Jan. 8-31: Members' Annual exhibition of painting and sculpture. **NEWHOUSE GALLERIES**—Jan.: XVIII century landscapes and portraits. **ARTHUR U. NEWTON**—Jan.: English masters. **RALPH M. PEARSON**—Permanent exhibition of rugs and wall hangings by American artists. **PUBLIC LIBRARY** (Print Room)—Jan.: Contemporary European Woodblock Prints. Jan. and Feb.: Etchings, W. H. Wallace; lithographs, Vernon Howe Bailey. Jan.: Early views of American cities. To Mar. 31: Currier and Ives Prints. **REINHARDT GALLERIES AND GLASCHWIDT GALLERIES**—Jan.: Modern French and Old Masters. **ROERICH MUSEUM**—Jan. 4-29: Representative

exhibition of Australian art. **SALMAGUNDI CLUB**—Jan. 16-30: Annual auction exhibition. **SCHULTHEIS GALLERIES**—Permanent exhibition of paintings by American and foreign artists. **JACQUES SELIGMAN & CO.**—Jan.: Watercolors and drawings. **E. & A. SILBERMAN**—Jan.: Old Masters and antiques. **S. P. R. GALLERIES**—Jan. 7-31: Exhibition, Kadar Bela. **MARIE STERNER GALLERIES**—To Jan. 15: Paintings, Medard Verburgh. **THREE ARTS CLUB**—Jan.: Watercolors, Herbert Hooven. **VAN DIEMEN GALLERIES**—Permanent exhibition of Old Masters. **WILDENSTEIN GALLERIES**—Jan.: Paintings, Hilli Rebay. **CATHERINE LORILLARD WOLFE ART CLUB**—Jan. 3-16: Annual exhibition at Fine Arts Bldg. **HOWARD YOUNG GALLERIES**—Jan.: Old and modern paintings.

Rochester, N. Y.

MEMORIAL ART GALLERY—Jan.: Renaissance exhibition.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE—Jan. 8-27: Oriental art.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Jan.: Collection from the Phillips Memorial Gallery; photography, Camera Club of Syracuse.

Utica, N. Y.

UTICA PUBLIC LIBRARY—Jan.: Arthur B. Davies Memorial Exhibition (A. F. A.).

White Plains, N. Y.

WHITE PLAINS HIGH SCHOOL—Jan.: Textiles from the Metropolitan Museum of Art.

Akron, O.

AKRON ART INSTITUTE—To Jan. 4: Paintings by "Fourteen Akron Men." Jan.: One-Picture Exhibit, Lawrence.

Cincinnati, O.

CINCINNATI ART MUSEUM—Jan.: Modern and French XIX century prints. To Jan. 18: Paintings, Andre Derain. **CLOSSON GALLERIES**—Jan. 5-17: Paintings, Paul Ashbrook.

Cleveland, O.

CLEVELAND MUSEUM OF ART—To Jan. 4: Exhibition of prints loaned by members of the Print Club; South Asiatic art. Jan.: Fourth annual Ohio Print Makers Exhibition. Jan. 8-Feb. 15: The foreign section of the 29th International Exhibition of oil paintings. **CLEVELAND SCHOOL OF ART**—Jan.: Works by American illustrators (A. F. A.).

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—To Jan. 15: Sixth Annual Exhibition, Ohio Water Color Society.

Dayton, O.

DAYTON ART INSTITUTE—Jan.: Paintings by Elihu Vedder; East Indian paintings, Shanti Pahladur.

Kent, O.

KENT STATE COLLEGE—Jan. 12-Feb. 2: Reproductions of drawings by Hans Holbein.

Youngstown, O.

BUTLER ART INSTITUTE—Jan.: Paintings, Walter Ufer.

Norman, Okla.

UNIVERSITY OF OKLAHOMA ART SCHOOL—Jan. 10-Feb. 1: Paintings, Thomas Benton.

Toronto, Ont.

FINE ART SOCIETY—Jan. Exhibition of paintings and sculpture.

Portland, Ore.

ART MUSEUM—Jan.: Paintings, Boris Deutsch.

Bethlehem, Pa.

LEHIGH UNIVERSITY—Jan. 3-24: Royal Society of British Artists (A. F. A.).

Easton, Pa.

EASTON PUBLIC SCHOOL—Jan. 11-16: Textile designs, Leon Bakst; silk loaned by Easton manufacturers; silk prints from Cheney Bros. (Art Center, N. Y.); pupil's work of King Coit School of Acting and Design.

Lock Haven, Pa.

STATE TEACHERS COLLEGE—Jan. 4-12: Contemporary prints (A. F. A.).

Philadelphia, Pa.

ART CLUB—To Jan. 14: Exhibition, Mary Townsend Mason. Jan. 22-Feb. 4: Art Directors exhibition. **ART ALLIANCE**—Jan. 5-26: Paintings, John Wells. Jan.: Annual exhibition of the Circulating Picture Club. Jan. 14-31: Block prints and illustrated books, Wharton Esherick. **CRILLON GALLERIES**—To Jan. 8: Paintings, Edouard Goerg. **PENNSYLVANIA ACADEMY OF FINE ARTS**—Jan. 25-March 15: 126th Annual Exhibition in Oil and Sculpture. **PHILADELPHIA MUSEUM**—July: English and American paintings; Edmond Foule collection; French XIX century paintings; French, Dutch and Italian paintings from the Elkins, Wilstach and Johnson collections.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—Jan. 7-Feb. 4: Mexican fine and applied art. Jan.-Feb. 15: Modern British etchings. **WUNDERLY ART GALLERY**—To Jan. 15: Exhibition of sculpture in porcelain, bronze and silver, Prof. Max Esser of Germany.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—Jan.: Dutch paintings of the middle XIX century. **NATHANIEL M. VOSE**—Jan.: Etchings by Dutch, French & English masters; miscellaneous group of paintings.

Sioux Falls, S. D.

ART DEPARTMENT OF THE HISTORY CLUB—Jan. 27-Feb. 10: Indian art (A. F. A.).

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—Jan. 4-25—Paintings by contemporary Canadian artists (A. F. A.).

Beaumont, Tex.

TYRRELL PUBLIC LIBRARY—Jan. 5-26: Wood-block Prints, Gustave Baumann (A. F. A.).

Dallas, Tex.

DALLAS PUBLIC ART GALLERY—To Jan. 11: Paintings Jean C. Adams (Chicago Art Institute); Jan.: Paintings and lithographs Wm. S. Schwartz (Southern States Art League). **HIGHLAND PARK ART GALLERY**—To Jan. 5: Exhibition Taos-Santa Fe painters; Black and white block prints, Leo Meissner. Jan.: Paintings, Howard Patterson; Monotypes and pastels, Weinheimer.

Ft. Worth, Tex.

FT. WORTH ART ASSOCIATION—Jan. 13-Feb. 13: Paintings and prints 1930 Winter exhibition National Academy of Design (A. F. A.). **FT. WORTH MUSEUM OF ART**—Jan.: 22nd Annual exhibition paintings by American artists assembled by American Federation of Arts.

Houston, Tex.

MUSEUM OF FINE ARTS—Jan. 3-18: Paintings by old masters; paintings, Frederic Remington.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—Jan. 1-26: Maillol and Kolbe, bronzes; Paintings, Byron B. Boyd; Paintings, Edward Bruce.

Salt Lake City, Utah

ALICE MERRILL HORNE GALLERIES—Jan.: Paintings, A. B. Wright. **W. M. MCCONAHAY GALLERIES**—Permanent exhibition of Western paintings.

Appleton, Wis.

LAWRENCE COLLEGE—Jan.: Facsimiles of drawings by Old Masters (A. F. A.).

Madison, Wis.

ART ASSOCIATION—Jan. 4-31: Stehli, silk prints. **UNIVERSITY OF WISCONSIN**—Jan. 15-Feb. 15—Sculpture and drawings, Jo Davidson.

Milwaukee, Wis.

ART INSTITUTE—To Jan. 17: Brazilian exhibition; water colors of Soviet Russia; O'Hara; monotypes, Seth Hoffman; paintings, Abel Sanchez.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Jan.: Water colors, Paul Gill; wood blocks, Siegfried Weng.

Totems

Those who view Emily Carr's canvases of totem poles and Indian villages, now at the Art Institute of Seattle, are either enthusiastic or dislike them quite as thoroughly. Combining the modern with the primitive, her work provokes controversy. Weird greens, electric blues, dull grays and browns predominate and there is a complete lack of life and movement, for totem poles are rather static.

Working chiefly among the Haide people and the tribes of Vancouver Island and Northern British Columbia, Miss Carr captures the spirit of the north woods (the Indian village dominated by the will of the great forest) and the mystery that enshrouds the legendary totems.

Borglum's Mountain

Gutzon Borglum's "Mountain Memorial" is rapidly taking form in the Black Hills of South Dakota. The portrait of George Washington is the first to appear, necessitating the blasting of 12,000 tons of granite from the mountain side. The sculptor's models for the figures of Lincoln and Jefferson have been completed. Only Roosevelt remains, and Mr. Borglum has chosen one of the last photographs of the Colonel for his guidance.

The sculptor has built a home for himself and his family close by the Mount Rushmore Memorial, from which he supervises the workmen blasting and drilling on the mountain. The figures are scaled to the proportions of men 465 feet tall.

A Review of the Field in Art Education

Painting by Eye

Radio comes ever and ever into increasing vogue as a means of spreading art propaganda. The College Art Association is sponsoring a series of six radio broadcasts by well known painters, sculptors, critics and collectors over station WOR. John Sloan, the first speaker, spoke on "The Assimilation of Modern Art," and he emphasized that "a new disease" has fastened itself on mankind, "Painting by Eye."

"All art made today is Modern art and the so-called Academic art is the most Modern of all—for it suffers from a disease which I will call eye-sight painting, a disease making its appearance for the first time in the history of mankind.

"To explain my point, let us put the case in terms of music. Do you or any of your friends play by ear? Your grandmother or your grand-aunts did. It was a very extensive Victorian side line—'playing by ear.' I haven't heard of any composers composing by ear, and it certainly would be regrettable if such a practice became a substitute for the art and technique of music. But, on the other hand, painting by eye has been for the past (let us say) 75 years, the chief method used by the painters of the world. If musicians had quit the habit of spending nine or ten hours of their working time each day in the practice of

the technique of their art; if composers, writing by ear, had fallen in the way of reproducing the exact sounds of nature, using cow bells, streams of water, steam whistles and actual squeaks, squeals and rackets of all sorts in the production of the sounds from which they make their music, we would have the same condition in music parallel to that into which painting has fallen during the last 100 years.

"Modern art has set out to rescue the painters in the world from eye-sight painting. The propaganda is winning, the cure is working, as well it may, for the disease which we have called 'Painting by Eye' is a very modern symptom of degeneration. It is not by any means a chronic illness when it is contrasted with the work of hundreds of thousands of years, during which man has produced graphic art. Painting by eye was never practiced until shortly before the discovery of photography and was (unfortunately) aided and abetted by that science. The modern movement, besides restoring to their places of first importance the mental viewpoint, plastic realization and the use of signals or signs rather than the visual imitations, has even gone so far as to eliminate any recognizable representation—thus forcefully pointing to the fact that representation was never a matter of primary aesthetic importance in the art of the past and



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Independence

The entire collection of sketches, including the prize winners, of the Arnold, Constable & Company costume design contest is on view at the Home Making Center, Grand Central Palace, New York, after which it will go to the Traphagen School of Fashion. A unique feature of the competition was the fact that every prize and honorable mention went to the pupils of the Traphagen School under the same teacher. The winners were Dorothy Louise Abbott, Lucille Cuendet, Elizabeth Hitchings, Madeleine Cribier, Annette Sobie, Grace Wallin, Frank Murphy, Jessie Lee Brown and Mary Sharpe.

"It is through the interest of such American merchants as Arnold, Constable & Company," said Helene Volka, of the Home Making Center, "who have sufficient foresight to plan an annual competition for national designs, that Americans will finally take the place that belongs to them in the field of fashion. These competitions supply a great stimulus to the youth of the country who are quick to recognize their power when their designs are not only accepted by one of the oldest and most reliable firms in America, but actually executed by this firm and put on sale. It is also of interest to know that it is not the scholar alone who becomes aware of his capacity, but also the American manufacturer. Several of the most prominent of these are now using the youth of America straight from the class rooms as designers.

"Because of their value in educating the public to give serious consideration to American fashion creations, and the impetus given our students—our potential fashion designers—exhibitions of this kind play an important role in achieving the American woman's independence of the Paris fashion dictator."

Spinden to Lecture

Dr. Herbert J. Spinden, curator of Ethnology at the Brooklyn Museum, is to deliver the eight 1931 Kahn lectures of the Department of Art and Archaeology at Princeton University on Jan. 6 to 16. These lectures, provided by Otto H. Kahn and given for three years, will be on the art and archaeology of Mexico and Central America.

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"The big thing that an understanding of this system does for the modern artist is to teach him new angles about his old familiar areas. It chiefly teaches him to use the diagonal.

"Try this—take any new canvas of your usual size and draw one diagonal. Then from one of the other corners, not affected by this one diagonal, draw a line perpendicular to (or at right angles to) the diagonal. Extend the line to the opposite side. Here you have a marvelous start on a series of rhythmic proportions related to the familiar old area in new ways. The height of your canvas is to the width as the width is to the segment cut off by the perpendicular from the opposite side. You can see how to continue this series by alternate new, always rhythmically shorter perpendiculars and horizontals, creating an angular spiral which is rich in relationships to your canvas. Your individual use of these relationships cannot be prognosticated, and you have the same limitations the old canvas always gave you, but with new understanding.

"In actual Dynamic Symmetry a series of new rectangles are created by such processes as using the diagonal of a square to make a new rectangle with two sides the original square and two sides the length of this diagonal. Another is made by putting two squares together, and then using the diagonal of these to make a new and longer rectangle. The two squares make a rectangle that is one by two, the diagonal makes one that is one by the square root of five.

"Let us repeat that. What we get out of Dynamic Symmetry is the study of our old areas by the use of diagonals, and if we take

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it easy and don't try to understand too much at once, we soon discover fascinating new approaches. For example, the writer discovered that three sizes of canvas he was using were all 3x4, and that such have a diagonal of five, and that the sides and diagonal add up to twelve, which related his favorite canvas to the Egyptian cord, Greek proportions, etc., in ways he had never suspected. Expanded consciousness, expanded knowledge, new appeals to the imagination surely make an artist bigger."

Chicago Honors Vanderpoel

The new exhibition building of the John H. Vanderpoel Art Association was formally opened at Longwood Drive and 96th St., Chicago, on the 16th anniversary of the founding of this association in memory of one of the most beloved of the early instructors in the Chicago Art Institute School. Mr. Vanderpoel was an authority on the human figure and his book on the subject, profusely illustrated with his own anatomical drawings, is today a valued text-book in art schools. Dudley Crafts Watson was the guest speaker

Poster Design Competition

A poster design competition is to be held by the National Council of Girl Scouts, at the Art Center, New York. They will be judged Feb. 5 and must be submitted to the Art Alliance between Jan. 31 and Feb. 4. Three prizes are offered, \$300, \$200 and \$100. Address: 65 E. 56th St., New York.

League Department

[Concluded from page 31]

create from silver the beautiful things that are being done in this age.

The league is trying to procure these films for use of the various chapters throughout the country. With this set of films as a basis, other arts and crafts will be secured, so that a better knowledge of production of art in its various phases can be gained throughout our land. At the same time a delightful evening's entertainment is assured.

Attention is called to this effort of the New York local chapter to start a constructive program that can be followed by all chapters in the effort to educate and entertain their members in all of the arts. The fact that a group of 378 people gathered together in New York is significant of the widespread interest in art today. Every chapter is urged to concentrate its energy on building up chapter membership so that we may be enabled to secure numerous other films of the best grade, as were these. Next year's program, so far as the New York Chapter is concerned at least, will be devoted to this particular work of making films that will supply us with material for further enlightenment.

One of the most progressive chapters is the Portland, Oregon, group, headed by Mrs. Harold Dickson Marsh, who organizes dinners to gather people together, and so increase the membership that the chapter may have a real voice in the artistic welfare of their community.

The New York Chapter is leading the way at present. But we hope for strong competition from other chapters.

The first lectures on mural painting and stained glass which will be distributed through the league will be ready for use on Jan. 15. So the New Year dawns happily for the furtherance of American art.

GEORGE PEARSE ENNIS,
Chairman, Regional Chapter Committee.

Art and Business

That art can be made a decisive factor in increasing the revenue of a business, is the conviction of Milton Rogasner, proprietor of the Iris Theatre in Philadelphia—a theatre which was recently restored to popularity, according to Mr. Rogasner, by the murals painted on its walls by John C. Wonsetler, whose designs are now on view at the Art Alliance, Philadelphia.

"The patronage of the Iris Theatre," said Mr. Rogasner, "had faded almost to nothing through neglect, lack of personal touch and lack of beauty in both the interior and exterior of the building. We decided to close the theatre for a period of six months and to give it a touch of real artistic beauty through the medium of murals by Mr. Wonsetler. Friends declared that it was financial suicide to waste art on Kensington, an industrial district. It was impressed upon us that such a theatre would not be appreciated in Kensington, as industrial workers didn't know art from mud.

"With some misgivings we wondered what would be the reaction of the industrial workers to art. We were not left long in doubt. These hard working mill operatives highly approved of the murals. We discovered that they had a better appreciation of art than many who claim an extended and profound knowledge of the subject. They came to enjoy and not to criticise. The beauty of these murals sank deep into their souls, and quickly the popularity of the theatre extended for miles around and beyond the limits of our district. The theatre with its murals has become one of the show places of Kensington. It pays big to mix art with business."

Louvre Now Has 76 Carrières

M. Devillez, Belgian sculptor, has presented to the Louvre 46 paintings by Eugène Carrière, famous Belgian painter and intimate friend of M. Devillez. The Louvre now has 76 pictures by Carrière.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN: F. BALLARD WILLIAMS
27 West 67th St., New York City

SECRETARY AND EDITOR: WILFORD S. CONROW
154 West 57th St., New York City

TREASURER: GORDON H. GRANT
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IMPORTANT DATES TO BE MARKED ON YOUR ENGAGEMENT CALENDARS

I.

Annual meeting, Thursday evening, January 22, 1931, at 8 o'clock in the Fine Arts Building, 215 West 57th Street, New York.

Reports of the league's activities during 1930. Election of officers. Open discussion of projects planned. Consideration of new ideas. An opportunity for all who can attend or will send their thoughts in writing to the chairman to contribute constructively to the league's development.

II.

The Dr. Martin Fischer lectures on the artist-painter's technic at the Metropolitan Museum of Art, New York city, 8 p. m. Thursday and Friday evenings, February 5 to March 26.

Under the joint auspices of the league and New York University basically important to all using colored pigments and media. Of almost equal interest to lay art lovers. Members are requested to tell their friends about these lectures.

For enrollment, write to Professor E. R. Bossange, Dean Fine Arts College, New York University, 250 East 43rd St., New York, N. Y.

THE OFFICIAL PORTRAITS MOVEMENT

The following letter was sent to the President of the United States, its receipt has been duly acknowledged, and with approval from the White House it was sent by the Associated Press to all its member newspapers:

Dec. 11, 1930.

The President of the United States,
The White House,
Washington, D. C.

Mr. President:
The National Executive Committee of the American Artists Professional League, at its session today, passed the following resolution:

"The American Artists Professional League hereby protests against the painting of portraits of the president of the United States and his cabinet by foreign artists, and it believes that official portraits of any officer of this government should be painted by American artists only.

"In foreign nations it would be considered unthinkable that an artist of another nationality should be called in to paint any of its rulers or officials. The present practice of ignoring American artists is a reflection upon the dignity and standing of American art.

Yours very truly,

"FRED K. BALLARD WILLIAMS,

"Chairman of the National Executive Committee."

WILFORD S. CONROW.

Secretary of the National Executive Committee.

This project of the league is now in charge of the National Committee on Legislation, Mr. Albert T. Reid, Chairman, 103 Park Ave., New York, N. Y.

VESTAL DESIGN COPYRIGHT BILL

Mr. Reid spent the better part of a week in Washington, Dec. 13th-18th, and reports prom-

ise of the passage of this important act of Legislation by the Senate during the present session of Congress. Our members will recall that it was passed by the House on July 2, 1930.

FIRST REGIONAL CHAPTER

The Regional Chapter of New York, and the surrounding localities, held its first evening entertainment on Dec. 17. The meeting took place in the Vanderbilt Gallery of the Fine Arts Building in New York, which was filled to capacity with 378 chapter members. And not a dissenting voice was heard to our feelings that the meeting was a great success.

The meeting was opened promptly at 8:30 by our national president, Mr. Ballard Williams, who briefly told the members of progress of the league. Mr. Williams spoke of the movement on foot—which cannot be stressed too often—to have official portraits of our public men painted by American citizens. The league has found that a number of senators at Washington did not know that such a law is not already in existence. The league is working to have such a bill passed by Congress, so that American painters will be benefited. There is no other country than our own that wants portraits of their dignitaries painted by aliens. Early American portrait painters were able to create a wonderfully artistic background and record for the succeeding generations. In those days Americans were portrayed by Americans—and it must be so again.

Mr. Williams then turned the meeting over to the chairman of regional chapters, who introduced the speakers of the evening. Mr. Stout of the Fogg Museum at Harvard University explained the work of, and the purpose of, the International Congress held in Europe this summer. The technique of painting so completely depends on the painter's true and proper knowledge of materials and varnishes with which to preserve his work for the coming generations that we need exact knowledge, not incomplete guess work. Mr. Stout and his conferees will add greatly to our development as artists.

Following this talk, Dean Bossange of New York University commented briefly on the lectures to be given by Professor Fischer at the Metropolitan Museum of Art under the auspices of the university and the league.

The motion picture films which followed the talks were of the greatest interest to every one, covering as they did sculpture, etching, silversmithing and wood-engraving. Pictures taken of Mr. Timothy Cole gave a clear impression of the art of engraving on wood, while etching was carried through in a very interesting series of pictures of Mr. Frank Benson. Miss Anna Hyatt Huntington showed us the art of sculpture in stone. Pictures of silversmithing followed; and many people present realized for the first time the work and time required to

[Continued back on page 30]

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Tour of Representative Spanish Pictures Opens in San Diego



"Saint Francis" by Enrique Climent.



"Dance Hall, Madrid," by José Gutiérrez Solana. One of the features of the Exhibition of Contemporary Spanish Painting, which opens an American tour at San Diego.



"Shepherdess," by Pedro Sanchez.

For the first time in years a collection of contemporary Spanish painting, by a sufficiently large number of living artists to be comprehensive as well as representative, has come to the United States from Spain for an exhibition tour. Comprising about 70 oil paintings, drawings, water colors and prints, the collection was selected by Reginald Poland, director of the Fine Arts Gallery of San Diego, while on a visit to Spain last Summer. Following its inaugural showing in San Diego (until the middle of February), the collection will go on a tour of American cities from the Pacific Coast to the Atlantic, under the auspices of the Western Association of Art Museum Directors. The itinerary includes Oakland, Santa Barbara, Los Angeles, San Francisco, Portland (Ore.), Seattle, Minneapolis, Memphis, St. Louis, Rochester, Indianapolis and Baltimore.

Mr. Poland felt that too little is known in America of contemporary Spanish art. Although it has been said by some critics that Spanish painting at the present time is in a transitional state; paralleling that of the 50-year period just before Goya, it is certainly true that it has made giant strides since the World War, keeping always within the extremes of styles which have appeared in leading art centers. Spain apparently does have "the artistic idea," of which Homer Saint-Gaudens spoke in connection with this year's

annual international at the Carnegie Institute.

M. Lerolle, Carnegie representative in Europe, has expressed the opinion that Spain is the most national of all European countries, and that when art is truly national it is also very likely to be great. To his mind contemporary Spanish painting has great importance; with its unsophisticated air and dramatically religious spirit, visualized in rather physical terms, it has a unique art value. Spain's soul is well revealed in her painting.

In travelling through Spain, Mr. Poland found a certain similarity between the art attitudes of that country and California. "In the South," he said, "where life is easier and the country itself is beautiful and kind to man, the artists do not appear highly creative, nor striving to be different, new or progressive. In the North, where nature is more variable and presents more extreme and changeable conditions, the artists are quite the opposite of their Southern countrymen. And so, in Barcelona and to a somewhat lesser extent in Madrid, as compared with Seville, the painters are on the *qui vive*, very different today from what they were even six years ago.

"Spanish painting has a beauty derived from dramatic truth. While, aside from Picasso, who is usually classed with the French painters, there is no giant standing out conspicuously in Spain—unless it be Gutiérrez Solana—

there are a number of excellent artists too little known in this country. These are the artists we included in this exhibition. The Catalonian group is decidedly prominent, as it should be, because so much of the progressive art creation is now appearing in that North-eastern section in and about Barcelona. It is remarkable and to us significant that so many of these artists are self-taught."

"The sponsors of this exhibition feel that the United States now has a chance to compare the various latest tendencies of Spain. Thus one may consider the artists with Spanish leaders like Anglada and Zuloaga, who have long been seen and studied, and with those of still more academic manner, who appeared in that 50-year period before Goya, and who are constantly reappearing, even today, in Spain."

Mr. Poland's selection intentionally excludes those artists—Anglada, Junyer, Mesquita, Mir, Sorolla, Zuloaga—whose works are already familiar to American art lovers. Cittadini, Vazquez Diaz, Elipse, Pedro Pruna, Solana and Valentine Zubiaurre alone of the better known men are included. Others in the show are Roger Bosch, Enrique Climent, Francisco Domingo, Manuel Humbert, Olegario Junyent, Genaro Lahuerta, Pedro Sanchez, Jose Mom-pou, Jose Obiols, Cariedes Hidalgo, Servando del Pilar and Arturo Souto.

For the 1933 Fair

Last February, Tulane University sent an expedition to the ruins of Uxmal in Yucatan, the great capital of the Xiu dynasty of Maya civilization, for the purpose of drawing, measuring, photographing and casting all the buildings of the Nunnery Quadrangle in order to reproduce them in full size and grandeur at Chicago's World's Fair in 1933. There they will house the lecture and exhibition rooms of the anthropological section of the fair. During the several months required for its field work the expedition made its headquarters in the East Building of the Nunnery Quadrangle where "a thousand years ago there lived in these same rooms and cells some maidens, like the Vestal Virgins of Rome, who tended the sacred fires in the temple on the top of the Pyramid of the Dwarf." The results of the expedition's field work were contained in an article by Prof. Frans Blom in *Art and Archaeology*:

"Members of the Xiu dynasty ruled here for over 400 years," he wrote, "and under their intelligent governorship their capital grew in size. Great buildings were erected for the governor, temple was added to temple, and the great Pyramid of the Dwarf, as it is called today, gradually grew skywards 104 feet, casting its shadow over the Quadrangle of the Nuns.

"No building on this continent of the Americas surpasses the Governor's Palace at Uxmal in magnificence and beauty, and few are those which can be compared with the House of the Turtles and the Nunnery Quadrangle. The Maya architects joined hands with the sculptors, producing some truly striking structures, and the painters colored the elaborate carvings on the façades.

"Four centuries of development and growth ended when the Tutul Xiu led a fight for liberty against the oppressing chiefs of the neighboring city, Mayapan. The Xiu were victorious and then, instead of returning to their capital to rejoice, they abandoned it, for no apparent reason, to the destructive powers of the tropical vegetation, the rain and the winds.

"So strongly did the Maya build that the great buildings today loom out of the jungle in imposing majesty, and stir the imagination of the few visitors, who have discovered that the ruined cities of Yucatán are just as interesting and impressive, just as full of mystery and charm, as those in Egypt, Greece and places still further away. . . .

Here and there in nooks and corners protected from the rain and the bleaching sun, we find brilliant remains of the polychrome which once enhanced the splendor of the façades. Careful notes were taken of these scattered remnants of color, and in reproducing the buildings, we hope to restore not only the walls and carvings but also their excellent colors."

Art of the Eskimos Shown

Art and the handicrafts of the Eskimos were shown at the McCord National Museum of McGill University, Montreal. A feature was the pencil drawings of Enoesweetok of Baffinland. Articles made of walrus ivory included drills, buckles, ivory toys and carved miniatures of bears, walrus and seals.

